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february

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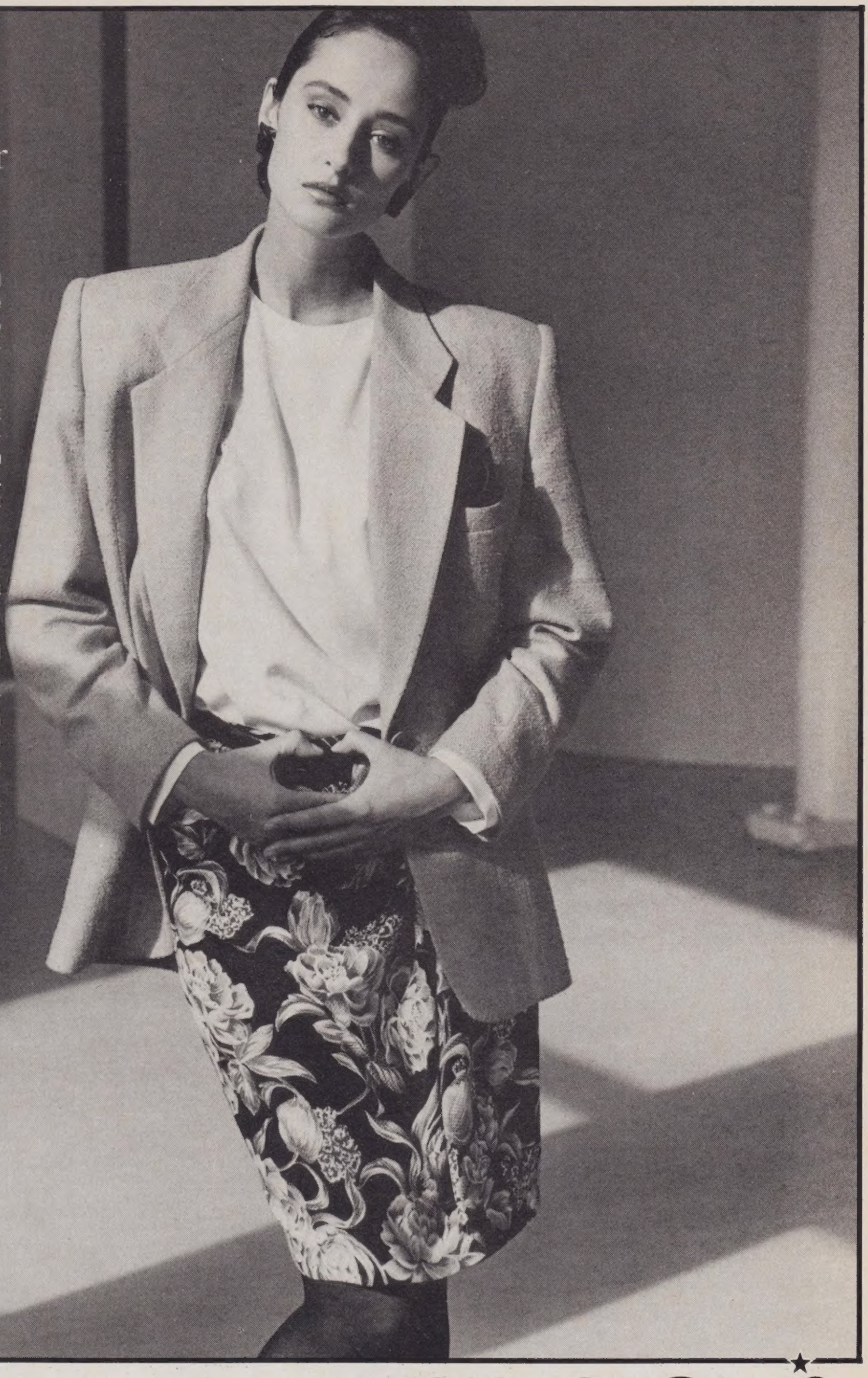

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ANNE KLEIN

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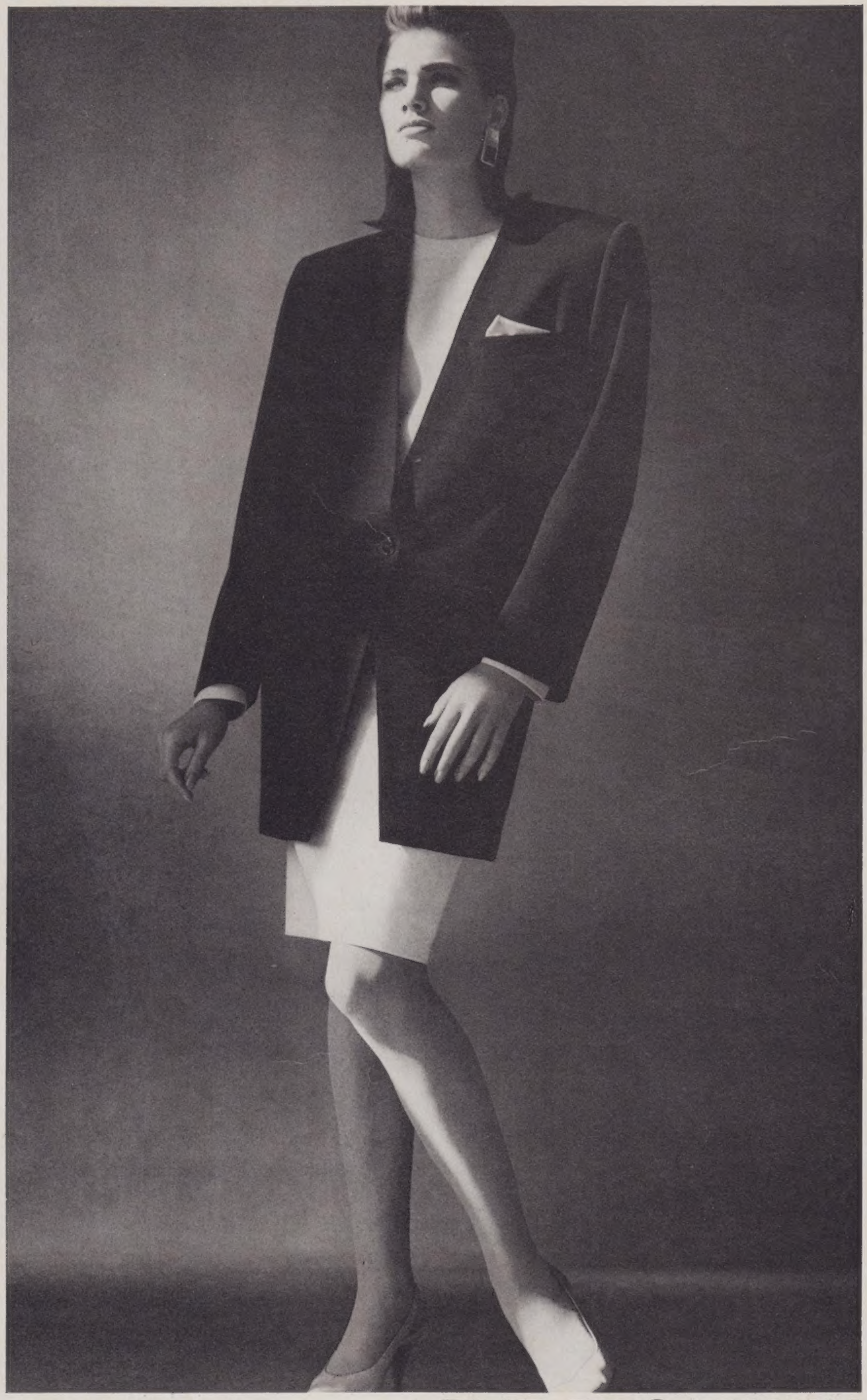

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PERRY ELLIS

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Lillie Rubin

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LINA LEE

BEVERLY HILLS NEW YORK

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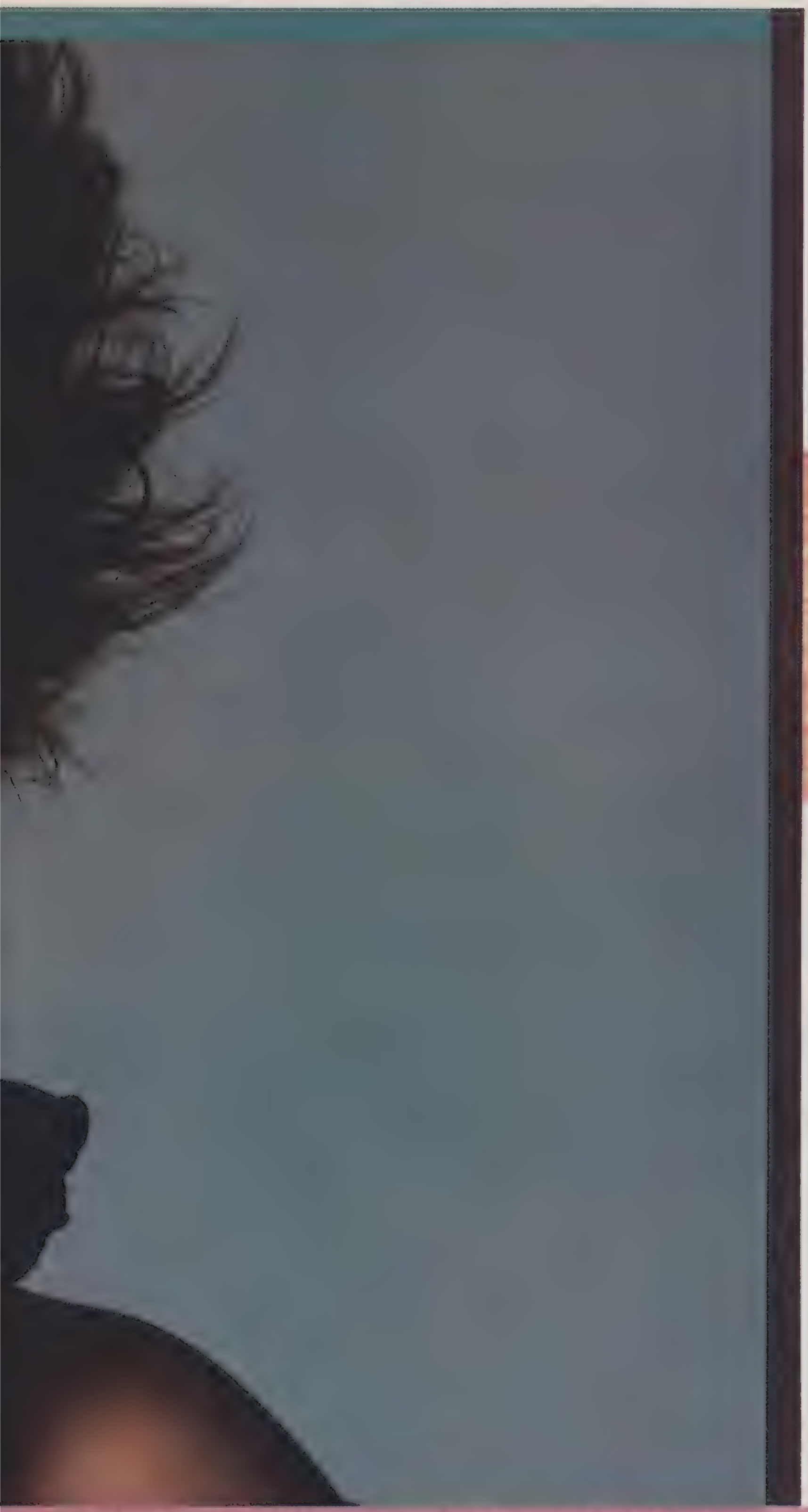

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REVLON

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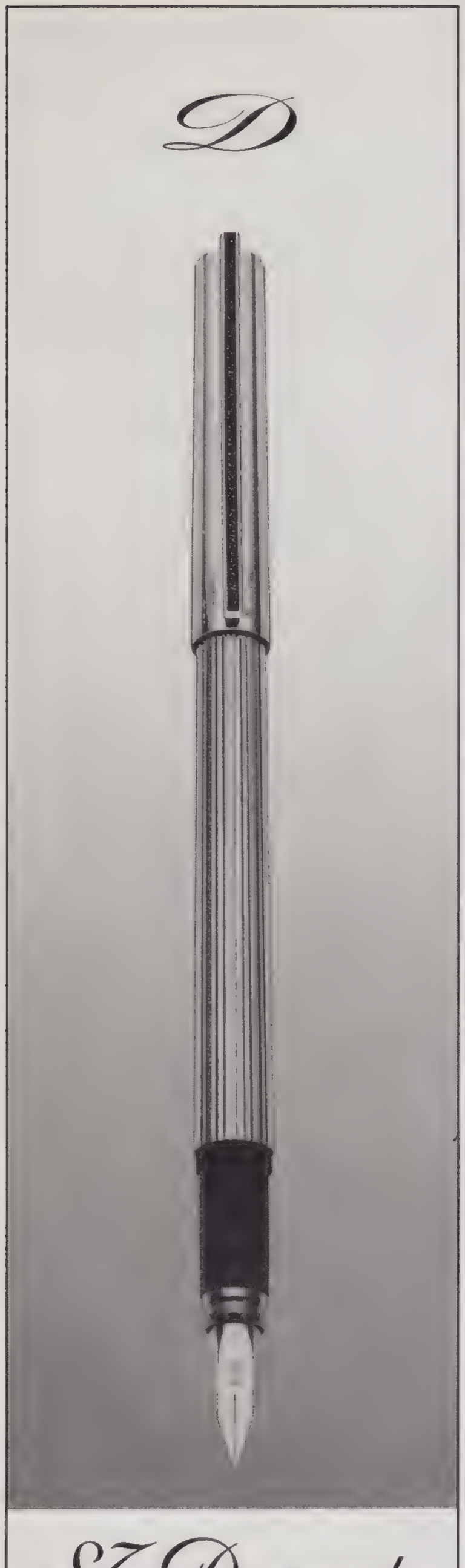

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Your Letters

Child protection—everyone's job

. . . I would like to applaud Barbara Rose's article "In Defense of Children," November 1984 issue of Vogue.

As a former breadwinner and head of household, I have empathy for the women and children facing those difficult and perplexing struggles every day. Ms. Rose outlines the problem very well—we are victimizing and exploiting our children—our future. And yes, until that last day arrives, we must realize that our children will have to carry on the fight for humanity. Our children are the only present that matters—our only hope. I, for one, am ready to "jump on the bandwagon" to turn this tragedy around. The question is what can we do?

I have decided to contact my congresswoman. It seems a "tragedy of errors" that we have humane societies to protect dogs, cats, whales, and endangered species, yet there is not one cent spent for even a study of *why* our children are being victimized and what can be done for them and to protect them.

My hat is off to you for such a quality article. Hopefully more magazines, organizations—whoever it takes will follow your lead in exposing this urgent matter. It is imperative that this be the number one priority for us all.

Barbara Allison Standefer
Chattanooga TN

Barbara Rose's excellent article, "In Defense of Children," on the erosion of children's rights in favor of a narcissistic adult population, raises issues of critical importance not only in America but throughout the world.

Children are dying at a rate of forty thousand per day for the want of adequate food, clean water and primary health care. There are between ninety and one hundred seventy million "street" children.

A Western financed sex-tourism industry maintains child-prostitutes in perpetual slavery in East Asia. European-produced child-pornography, circulated in the USA, is used to exploit and seduce American children.

There are over fifty million children employed under conditions detrimental to their health and development, yet many of us do not know if the clothes we wear were manufactured in child-labor sweatshops.

Defense for Children International, founded during the International Year of the Child, is mandated to promote and protect the rights of the child. Based in Geneva, Switzerland, DCI is an eighty-nation movement that has investigated over six hundred violations of children's rights in the past five years. Its members have been instrumental in promoting both national and international child-protective legislation.

Ms. Rose is correct when she says that children can't claim these rights themselves. We would welcome support from the readership of such a prestigious, international magazine as Vogue.

Michael Jupp
United Nations Representative,
Defense for Children International
Executive Director, DCI-USA
Brooklyn NY

Too many cooks . . . ?

It is obvious to me that Judith Stern, the author of the article "Diet Trap" in your October issue, has never worked in a restaurant in a resort setting. In the city, there are plenty of restaurants that cater to no more than fifty diners in an evening and charge enough for these dinners so that they can enlist a squadron of kitchen staff to cook to everyone's whim and fancy. In a resort area, where business is seasonal, staff costs high, and where menu prices must be kept competitive, many restaurants serve close to two hundred dinners in an evening to accommodate everyone. The customer who feels it is his right to dissect and rewrite a menu not only insults the chef, but puts an unnecessary burden on waiters and kitchen personnel.

Remember restaurants should not be mistaken for deli take-outs, grocery stores, and most especially convalescent homes. In this age of food "enlightenment" and with the help of articles like "Diet Trap," some customers make it a hobby to aggravate waiters and baffle cooks with their exotic food requests, which they somehow picked off the listed menu items. If a restaurant refuses to assemble a pick-and-choose menu entree, it is more than likely because they are just too busy pleasing other customers by doing what they do best, which is on the regular menu; and not as Judith Stern puts it, "thawing prepackaged meals." A menu is not "a list of suggestions," but what the chef proudly feels are his specialities . . . .

Customers [should] take responsibility for their own diet and exercise habits and make going out to dinner what it should be, a chance to relax and unwind, or perhaps to try something different; or just simply, a pleasure.

Donna Pennella
Liftline Lodge
Stratton Mountain VT

Going the distance

Jane O'Reilly's article "The Year of Getting Tough" in the November issue is a tribute to the woman athlete. Images of Cheryl Miller, Valerie Brisco-Hooks, and Joan Benoit are enduring memories of some very exciting times. We cannot forget that their struggles need reinforcement from now on. Title IX legislation [prohibiting sex discrimination in federally assisted education programs, including sports] is indeed stalled and is clearly on shaky ground. If the public realizes how closely the American women's basketball team victory was linked to equal funding for athletes, it will be possible to ensure another victory in 1988 when perhaps the field will include even fiercer competition.

I hope that Vogue will keep its readers abreast of these issues and encourage them to write to their legislators. Vogue has become a serious forum for serious thought and a beautiful one as well.

Louise Ross
Philadelphia PA

Benefits of distraction

I knew Curt Suplee, in his November article, "Driven to Distraction," was correct in his theory about our dying national attention span when, around the fourth paragraph of his piece, I found my thoughts drifting to work undone, a possible new client, the cartoon on television, my new haircut, my weight, food, etc. To be perfectly honest, I knew long before now.

Probably the only real reasons I stayed with the "lengthy" article until its end, which encompassed about an hour of totally distracted time, were to better understand the me Suplee described so accurately and to prove to myself that I actually could endure lying still to the finish.

Somehow, I did manage to turn off the cartoon in order to increase my concentration, and lo and behold, it worked. And, with just a few sneak peeks to see how much I had left to read, I made it through.

Thanks, Curt, for holding up the mirror. I think we all had better take a good look.

Laura L. Williams
Chicago IL

Hope springs—eternal?

I am writing to commend Vogue magazine for speaking out on the nuclear issues. The nuclear threat is having a profound effect on all aspects of life on earth. Both President Reagan and Vice President Bush have publicly stated that a nuclear war is "unwinnable" (translated: unsurvivable); yet, the nuclear weapons continue to be built on a daily basis. It is now considered common knowledge that the world can be eliminated by these weapons many times over. Can *anyone* give me a sound explanation for this ever increasing condition of overkill?

I feel very encouraged by the artists of the world daring to challenge the mainstream acceptance of this insane nuclear buildup. As a student of fashion design, I am also expressing my frustration over this possible self-destruction of the earth through my designs. It is becoming much more obvious that people must be willing to speak up and work for the survival of our beautiful Mother Earth. Thank you Robert Jay Lifton and Douglas Davis for your courageous articles (October and November issues). I feel strongly that while there's life, we can still hope. Keep up the good work!

Leslie Vanessa Nanasy
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enhancers...

Makeup: some solutions...new ways to use, to give the luxury of fragrance ...winter hand/nail saving

makeup

The solutions to some makeup problems are actually quite simple. Here, the four most often asked of Frances Kingsley, president of Evelyn Marshall Cosmetics.

• The correct way to hide undereye puffiness? Apply flesh-toned or lighter matte concealer with a brush under, not on, the puffy area.

• Teeth that aren't perfectly white? Pale and bronzed shades of lipstick worsen the effect. Use bright shades instead.

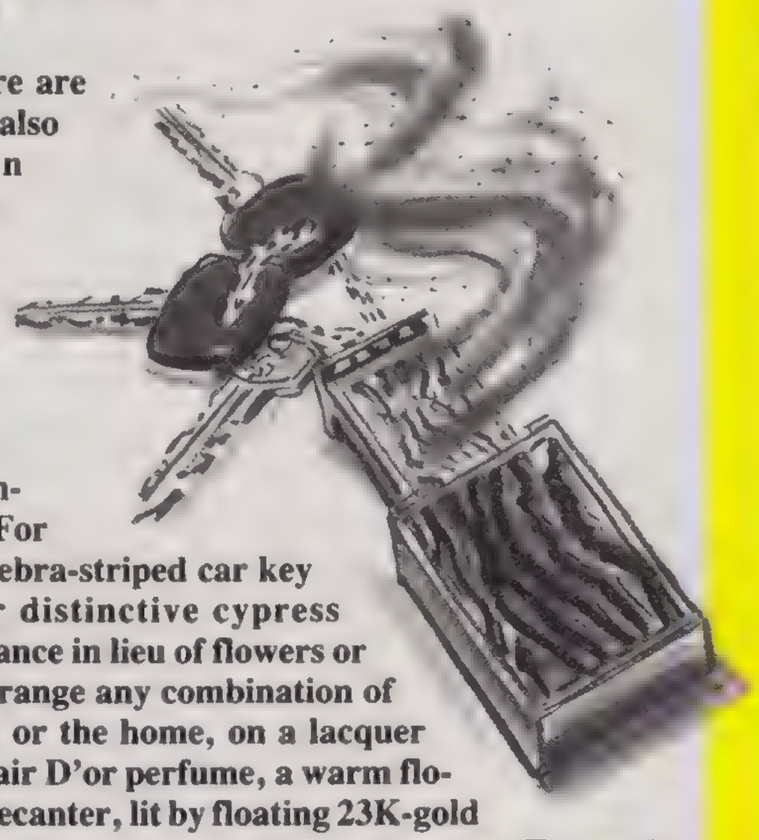
• Cosmetic safety? Use spatula applicators for cosmetics jars to keep out dirt from fingers, nails. Also, date mascara; dispose of it after three months, if used daily.

• Subtle definition? Think about using "non-color" contouring makeup for most natural shading. The best way: with grey/brown brushed from crease to bone on eyes; a red/brown shade blended along bottom of cheekbone.

New look of spring: the fresh appeal of actress/model Brooke Shields here and on our cover. The idea behind her makeup: good skin enhanced with minimal makeup applied to brighten, to lift, to add glow—in shades of pink. Eye colors are soft, smudged; lipstick has a little shimmer—but is sheer enough to reveal the texture of lips. The colors here, all from Shiseido: Peach Buff foundation and—for allover glow—Pink Joy blush; Do Re Mi Purple eyes; Positive Pink lips lined with Pink pencil. Shiseido's spirited new fragrance: Murasaki—a light floral. A way to lift hair, highlight natural color: Clairol's Light Effects—formulated in shades for every hair color. Makeup, Francois Nars; hair, Sam McKnight. Kunzite and peridot pendant, worn here as an earring, by Paloma Picasso for Tiffany. Blazer, Go Silk for L'Zinger. Details, last pages. Photo by Avedon.

Color impact: the look of pale blue or green on toenails

THE UNEXPECTED FRAGRANCE



From the creators of fragrance, there are often new choices of scents, but now also more and more ways to indulge in them, share them...The scent of the freesia flower—difficult to capture in a fragrance—is the top note of a new floral from designer Bob Mackie, whose "signature" is a simple black lacquer bottle. It's an anytime, anywhere, any-age fragrance but, says Mackie, "truly a woman's scent—romantic, feminine."...For lovers of the Rigaud fragrance, the zebra-striped car key case, *right*, opens to release their distinctive cypress scent...Newest idea: the gift of fragrance in lieu of flowers or candy. In NYC, Jean Laporte will arrange any combination of fragrance gifts for a woman, a man, or the home, on a lacquer tray—*and* deliver!...Pure gold!—L'air D'or perfume, a warm floral that comes in a one-ounce crystal decanter, lit by floating 23K-gold flakes...Some men's fragrances have become women's favorites, too. To watch for, later this year: Christian Dior's Eau Sauvage Extrême—powerful, aromatic, woody...For Giorgio lovers: now a rich Giorgio for men . . . And, from Paris's Minelli Chausseurs, new his and her spicy eau de toilettes.

For soft hands despite winter's chill, don't wait until hands feel dry to moisturize them. The key is regular use of lotion; apply it every time you wash your hands," says Richard Lenham, director, research and development, Noxell, Inc., makers of protein-enriched Raintree Hand and Body lotion. "Lotions for hand/body contain different, 'heavier' emollients and occlusive ingredients than those used in face moisturizers. A product designed just for hands is usually even heavier."...One such: Oscar de la Renta's Hand Treatment Complex Activée contains concentrated moisturizers, plus sunscreen and Oscar's signature scent...A new Revlon hand/body moisturizer foams on for easy absorption, is the first "mousse" for skin (salons only).

Real time-saving: two-in-one-tools to facilitate the chore of nail grooming...A dual-ended cuticle/nail-smoothing "stick," for example (Touchstone from Revlon)...A nail/cuticle conditioner that's also a quick nail dryer, by Directives...And, the Cover Girl pen-sized groomer—one end pushes cuticles, the other is a twist-up solid conditioner.

Sketch, AL HUGHES

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BEAUTY NOW

new thinking

...on makeup application, coloration with an emphasis on ease...fragrance individuality...:salons with a plus

modern makeup

The need for makeup that goes on quickly, that requires no fussing and looks attractive has inspired a new attitude toward makeup and a new breed of cosmetics. Makeup is less precise, less forced. There's an ease of application, a blurring of colors: several pale blushers swept over cheeks, color gels rubbed on cheeks, chin, forehead; dark brown shadow as a base for lighter browns with a smudge of pale circling eyelids; loose powder dusted over makeup to blend and soften colors. While this sounds like a lot of makeup, the goal is three or more colors that look like very little. To achieve this, the colors must be ''weightless'': pastels washed with white, ''watery'' shades such as mint, peach, lavender, powder blue, pale yellow; hazes of pale earth tones.

Notable omission in makeup today: too obvious eye, lip lining; the whole idea of fine-lined definition. Better: smudged eye pencil, lip liner that matches, blends with lip color.

BILL KING

ip products today have hit a very appealing balance between matte and glossy textures, strong and pale colors. The point is to work *with* a woman's natural lip color and texture, to flatter them. Example: Flame Glow's Lasting Luster lipcolors have more shine than lipsticks, more color than traditional glosses—exactly what some women want. The reappearance of lip gloss doesn't contradict this new treatment: today's formulations produce a faint glimmer—not a gummy look—with a hint of color. Some of the best new glosses are made by Prescriptives. The fact that colors are sheer and light doesn't rule out variety: Estée Lauder's Color Transparencies range from pastels to violets to earth-toned neutrals.

BRIGHT IDEAS

It takes more than a pretty color to shift a cosmetic from the interesting to the extraordinary. A practical package, a refreshing simplicity, a real wearability single out a few as bright ideas. Take something as simple as foundation. Guerlain's Issima has unexpected luxury: a rich base that makes application a tactile pleasure. . . . While Shiseido's beige lip-liner pencil is designed to keep lipstick from bleeding, it also doubles as a sheer, allover touch-up base. . . . Breakthrough: A product that's not really makeup but more than a moisturizer. Luminique instantly camouflages wrinkles, enlarged pores, even scars without adding color. Fine particles of quartz reflect light, giving skin the illusion of smoothness. . . . The new Brush Systems adds to their collection of generous, soft-bristled brushes a solution that cleans, conditions, and sterilizes brushes in one step. . . . Mini-sized makeup brushes used to be short on control, on blending ability. A new set by Alan Stuart (available at La Carezza Salon, NYC) has the advantages of full-sized brushes tucked in a change-purse-small case.

"A fragrance shouldn't be the first to arrive and the last to leave a room. It has to become a part of a woman, in tune with her personality," says Rosemarie Stack. This kind of individuality was what first attracted Stack to the Paris-only scents Les Grains. When Stack found herself carting cases of Les Grains from France to her U.S. friends, she felt she was on to something. Now, Stack is the U.S. distributor of Les Grains, a collection of three mostly floral scents that stand on their own or blend together to form a fragrance "tapestry." "Each scent is light; even when worn together, they retain that airiness," says Stack. "Les Grains de Sable has an earthy freshness; Les Grains de Folie, a warm frivolity; and Les Grains de Passion, a sultry—but not sweet—intensity."

SALONS

The addition—and professionalism—of massages, facials, makeup consultations in hair salons gives the term full-service an even broader meaning. At NYC's Pierre Michel Coiffure, in association with the Lancôme Institut de Beauté, each manicure includes a hand massage; each pedicure, a foot massage (even shampoos add scalp, neck, shoulder massages by shiatsu experts). . . Hotel salons can equal—sometimes surpass—the standards of smaller salons. Vincent at the Inter-Continental Hotel, NYC, offers Swedish, shiatsu, and foot reflexology massages along with Vincent's celebrity-endorsed coloring and cutting skills. . . The facialist, Marita Hanson, alone is worth the visit to Salon di Mauro at NYC's Grand Hyatt. Another, more down-to-earth service: a terrific shoe shine!

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PEOPLE ARE TALKING ABOUT...

BIRDY: MATTHEW MODINE SOARS

We live at a time when every other movie is aimed at the "youth market," yet few and far between are the films that take the young seriously. *Birdy*, Alan Parker's stunning and heartrending adaptation of William Wharton's novel, is a notable exception.

There may never have been so apt an image for adolescent anguish and the desire to escape as the obsession with birds which Wharton gave to his hero.

Two boys grow up in a rough blue-collar section of South Philadelphia, rendered as metallically cluttered and immediate as a Neo-Expressionist landscape. The two, played by Matthew Modine and Nicolas Cage, become unlikely friends. Birdy (Modine) is the "crazy" one—he collects birds, dreams of flying, builds wings, and, in a hallucinatory rite of passage, "flies." Al (Cage), the "normal" one, is a hot-tempered Italian, a blowhard. But how much crazier is wanting to be a bird (the movie seems to ask) than copping a feel with girls you have no feeling for, nothing to say to? The whole question of adolescent sexual anxiety—of the mismatch of boys and girls, and fantasy as a recoil from having to "perform"—is the most provocative theme in a movie that has almost more than it can handle.

Vietnam, for example. We first meet the two men when both have been maimed in action. Al, who has had half his face blown off, is brought to the institution where Birdy, now catatonic, has been relegated. In Al's attempts to bring him out of his shell, we piece together the story of their friendship, a patchwork full of wretchedness and beauty, strange lyrical spasms in the midst of squalor.

Parker is not one to leave his audience hungry. The screenplay is a cascade of brilliant scenes and chords, which parallel in their intensity and inconsistency the moods of adolescence. If Parker occasionally gives us too much to absorb, only he could get away with having his camera fly, along with Birdy. "Flying is all a matter of confidence," Birdy explains in a talk to his high school science class, and Parker has it.

Parker piles on symbols with profligate disregard for the laws of austerity. Images of imprisonment fascinate the director of *Midnight Express*, as does the almost mystical sensuality of a body reduced to its naked state, shorn, completely at the mercy of the institution and yet, living in his head, already escaped.

The movie is saved from grimness by this sense of interior beauty and by sudden, flat surprising bursts of humor. One master stroke has been the casting, and performances, of the two leads. Birdy might have been played, and ruined, by a wan, too-sensitive-for-this-world type; but instead Modine has a cheerful, almost robust quality, a face that lights up with everyday pleasure. He's sensitive, but no patsy; he laughs at the world, perhaps because he is no longer struggling to fit in. Cage, on the other hand, is red-faced and exasperated from trying to quell, or ignore, his inner demons. One of the ironies is that for all his apparent self-destructiveness, Birdy is more of a survivor than Al.

Their friendship, which embraces, implicitly, the homoerotic, along with other not quite labeled emotions, works better on the metaphorical than the realistic level. Al is the sort of boy who would be too insecure, too anxious about his image to pal around with a borderline weirdo like Birdy. But the point of the film is that they are brothers under the skin; and it is here, in this subcutaneous limbo of perverse, unacknowledged fears and desires, that Alan Parker works most eloquently. —MOLLY HASKELL

RICHARD CORMAN

MOVIES...MOVIES...MOVIES...

BURT AND CLINT: BODIES DOUBLE

Mutt and Jeff. Laurel and Hardy. Butch Cassidy and the Sundance Kid. Burt Reynolds and Clint Eastwood? Burt and Clint may not go down as one of the great comic teams in history, but as a private investigator and a cop in *City Heat*, they bring fireworks to a lackluster season; and, as a couple, have more sex appeal than Streep and De Niro.

The idea of pairing the tough urban cop and the country bumpkin may have been a match made in marketing heaven, but it plays as a movie of considerably more polish and charm than we had any reason to expect. Much credit goes to a furiously funny screenplay and to the increasingly sure touch of Richard (*My Favorite Year*) Benjamin as a director of comedy. But all would be nought without the chemistry of the two stars, and their ability to kid their own images.

Set in Kansas City during Prohibition, *City Heat* has the two ex-partners sparring like any divorced but still attached couple. They bring out the extremes in each other: Eastwood's strong, silent, and sallow cop, brooding over a cup of coffee while bullets whiz around him, becomes mute and monumental. Reynolds' slippery dandy with an all-year tan becomes a whirling dervish of devious activity.

We're more self-conscious about male bonding now, and that awareness is incorporated into the badinage. We know Jane Alexander's ever-loyal secretary will get only lip service (literally and figuratively) and that Madeline Kahn's screechy socialite is no match for the emotional juice of two buddy buddies caught up in life-or-death antics.

It gives a woman pause, though this fan is the first to admit getting double pleasure from the Burt-Clint combo in *City Heat*. —M.H.

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PEOPLE ARE TALKING ABOUT...

BRAZIL NUTS: TERRY GILLIAM'S WHAM!

Director Gilliam interfaces with his Samurai robot

NEW FACE: KELLY MCGILLIS

She's been in two motion pictures. She had the female lead in both. She's twenty-seven. That Kelly McGillis would complain only half in jest about being a "late starter" says as much about her professional drive as it does about the current state of the youth-happy film industry—there are box office behemoths two-thirds her age.

McGillis in person projects the same earnest smarts she showed on screen as the patient girl friend to Tom Conti's dipsomanic poet in *Reuben, Reuben.* With legs that took to knee socks the way Lola Lola's took to black market silk, McGillis' "Geneva" apotheosized sexy preppiana. And what could be even more earnest and potentially simmering than a sophomore poetry lover? That's easy: a widowed Amishwoman like the one McGillis plays in Peter Weir's new film, *Witness.* As for co-stars, Harrison Ford takes a break from his continuing bid to become the late twentieth century's favorite cartoon character in order to play the Philly cop whose presence in Amish country gets the young widow's stout heart all shook up.

A recent graduate from Juilliard, McGillis has even been enjoying what others might find to be the more intrusive trappings of budding stardom. When *Reuben, Reuben* premiered, a New York newspaper published the address of the Brooklyn restaurant where she was still waiting tables. Flocking admirers then thrust upon her stacks of their own, homemade poetry collections. "And I read every one," she says. "I sent them all notes, too." Really? "Yeah. I thought it was a nice thing. Some of it was good." Who says the new kid on the block has to be a creep? —BRUCE HANDY

PETER LINDBERGH

MOVIES ... MOVIES

Terry Gilliam's eyes rolled up into his head. He turned his tongue inside out, dropped his jaw, puffed out his cheeks and distended his belly. He did all this to oblige me. I'd mentioned that the only Monty Python sketch I remembered him in was a send-up of the fly-on-the-wall documentary "The Family," in which he played an unlovely lad who lay around covered in baked beans. He re-created the image for me, then ran his fingers through his sandy hair and relaxed into his pleasant American self, clear of eye, cleft of chin, and devoid of pretense. I was visiting this least visible Python at EMI recording studios on Abbey Road, where he was recording music for his latest film, *Brazil,* a project so enticing that Robert De Niro was moved to call up and ask if there was a part in it for him.

Gilliam, of course, is responsible for the animated sequences in all the Monty Python work. The man-eating pram. The forest of hands. The giant foot that stomps on things. The cat that eats a suburb of London.

In the 'sixties, Gilliam was editing a magazine called *Help* when he saw a film called *Cambridge Circus*, featuring John Cleese. He teamed Cleese with a Barbie doll in a photo-strip for *Help*. Soon after that, he went to England, joined forces with Cleese, Graham Chapman, Eric Idle, Michael Palin, and Terry Jones—and the rest, as they say, is history.

Brazil isn't about the country, but it is inspired by the song. Gilliam was on a beach in Wales—not a white sandy beach but a beach blackened with coal dust. A man was sitting there, listening to a radio with these haunting Latin-American rhythms coming over the air waves—"escapist romantic sounds suggesting that somewhere out there, far from the conveyor *(Continued on page 80)*

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(Continued) belts and ugly steel towers, is a green and wonderful world." The story of *Brazil* sprang from that image, that interweaving of fantasy with cruel reality. "I wanted to make a nightmare film—a comedy nightmare. It could be about the little boy from *Time Bandits*, grown up. [Gilliam also directed *Time Bandits*.] It's about living your fantasies, being disappointed, and then taking responsibility for the way things really are."

The hero, an unmotivated Mitty-style office worker in a grim bureaucracy of the near-future, is played by Jonathan Pryce, who won a Tony award for *Comedians*. The girl of his dreams (who turns out to be a truck driver) is played by Kim Greist. Katherine Helmond (the much-loved Jessica of *Soap*) plays his cosmetic-surgery-obsessed mother, de-aging from seventy-five to twenty. Michael Palin, the most sweet-natured of the Pythons, plays a torturer. De Niro is a character named Tuttle who is marked for assassination but is saved when a beetle falls into the computer, causing it to finger a man named Buttle instead. Tuttle and Buttle were contributed by Gilliam's collaborator, a scribbler called Tom Stoppard. The film's third writer is British actor Charles McKeown.

The cast list reads like a Who's Who of Who Matters in British film, television, and theater—Ian Holm of the Royal Shakespeare Company and *Chariots of Fire*, Bob Hoskins. Any of the bit players could carry a feature. Gilliam says he doesn't really know how to direct, so he has to get the casting right. "I can't imagine how anyone directs somebody else's work. I only direct because it's part of the process—of seeing the idea through. The film keeps changing all the time. It has its own life." They've just recorded an impossibly lush version of the title song and now Gilliam thinks the film may be a much more romantic piece than he'd realized.

Gilliam doesn't know if *Brazil* will do as well as *Time Bandits* and is concerned about the Hollywood machine descending on the film in a flurry of preview questionnaires. "People seem to find it very funny and very disturbing. The ending leaves them absolutely stunned." I worry for him. Will the executives accept that a quiet screening room can be a good thing? "Either the film'll go WHAM! or..." he makes a noise something like PFFFFF-SPLAT. Then he's off into the night to work on the cut and maybe see his children before they go to sleep. —JUDY FORREST

The new leading boy meets Peter O'Toole in a cheerfully deranged new comedy, *Creator*

VENI VIDI VINCENT

As an Italian-American film stud, Vincent Spano seems perfect. He's got hunky physicality to spare; his muscles probably ripple. His dark eyes glower when women talk back to him. You expect him to say "Duh, let's go break something, O.K.?"

Surprise. Spano loads his best film roles with a complex, sexy intelligence. In John Sayles' *Baby, It's You* he played an oily but oddly vulnerable character, "the Sheik," a blue-collar New Jersey high-school punk who falls hard for Sarah Lawrence-bound Rosanna Arquette. When their relationship falls apart, his charming coyness is replaced by a seething, electric tension—part desire, part class antagonism. Leering, resentful of her advantages, he's become an adult.

In Spano's cheerfully deranged new comedy, *Creator*, he plays Sancho Panza to Peter O'Toole's Don Quixote. As a lonely first year graduate student determined to make good, he falls under the spell of obsessed wacko scientist O'Toole, who is growing his dead wife in a petri dish from some of her leftover cells. Love interests—in the person of Mariel Hemingway—complicate things. In the midst of the chaos, O'Toole and Spano bounce off each other like drunk roller-skaters in a closet.

Spano may be a young, brash New York kid—he's only twenty-two—but he's getting sage advice from his elders. "O'Toole and I went over every scene to get it perfect. Remember, he grew up eating Shakespeare for breakfast. In the end, you do what you gotta do to make it a real person, you know?" —PETER WATROUS

DENIS PIEL

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MAQUILLAGE

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'LES PASSIONS'. VIBRANT, IMPULSIVE COUTURE COLOURS.

PEOPLE ARE TALKING ABOUT...

ART...

Nancy Graves's evolving sculptural styles: a 1971 primitivistic, mixed-media work, "Variability and Repetition of Variable Forms," *below*, and a recent floriferous bronze, *left*

LADY BOUNTIFUL

Bronze flowers, gauze butterflies: the protean nature of Nancy Graves

Ask New York City gallery-goers what artist is most visible this season, and the answer is likely to be Nancy Graves. Her optically vibrant paintings and richly polychromed sculptures are dazzling viewers in several museums and galleries, winning high praise from the critics.

Graves's brightly colored, one-of-a-kind bronzes—leafy, tendriled, or filigreed forms espaliered in space—recently delighted visitors to The Brooklyn Museum's exhibition *Six in Bronze,* an excellent survey of contemporary bronze sculpture organized by art critic Phyllis Tuchman. Three of Graves's mixed-media assemblages of the early 'seventies—gauzy, ghostly evocations of totems, fossils, and tribal artifacts—dominated the contemporary section of *"Primitivism" in 20th Century Art,* the Museum of Modern Art's four-month-long, dauntingly educational extravaganza that closed last month. Her latest abstract paintings, shown at M. Knoedler & Co. in December, caught Graves fans off guard with the startling appearance of metallic glitter as well as sculptural elements of fiberglass or aluminum, directly cast from natural objects and pronged to the surface of the canvas.

Graves, forty-four, is a protean artist who darts from one medium to another, enlivening them with her acute, synthesizing intelligence. She has never limited herself to a single medium or style, and she seems willing to try anything at least once.

Currently, Graves's reputation seems most firmly based on her extraordinary polychromed bronzes that suggest a freewheeling calligraphy of lacy, plant-like, and linear forms somersaulting surrealistically through space. Although the sculptures are essentially abstract, their components consist of recognizable objects that the artist has foraged in Manhattan. She often gathers organic items (small fish, bean pods, palm fronds, calla lilies) as well as man-made items (Chinese paper fans, plastic bubble wrap, lampshades). Once she has a satisfactory batch of ingredients, she packs them in shopping bags, hops a train at Grand Central Terminal and journeys to what she calls her "adjunct studio"—the Tallix Foundry in Peekskill, New York.

There, Graves and her foundry colleagues set to work quickly, before the organic materials can wilt or decay. They skip the traditional intermediary stages of bronze-making—the rubber molds and wax replicas—and instead dip the actual objects in ceramic slurry, which hardens into a shell. The silicon-coated object is put inside an autoclave, and the object itself is burned away to nothing. Afterward, molten bronze is poured into the silicon shell, producing a metal replica of the incinerated original.

Finally, the bronze units are welded together, with the collaboration of foundry owner Dick Polich, who advises Graves on what will work structurally. "It's assemblage by trial and error," says the artist, whose hand is most evident in the luminous, bright-colored patinas that she applies herself, coating the heated bronze with pigmented chemicals that bond to the surface. "The thing that is so exciting for a painter is painting in 3-D," she says, "and there is a kind of illusionism that is not possible on a two-dimensional surface."

In addition to giving her sculptures a painterly quality, Graves now gives her paintings a sculptural dimension, attaching open-form aluminum and fiberglass reliefs through the canvas to the stretcher bar. Each painting in this so-called "Shadow" series has a solid-colored ground (red, black, or pale green), densely covered with a lively tracery of wriggling lines, dotted lines, and polka dots. The reliefs cast actual shadows on the painting and, to tease the viewer, Graves sometimes paints elusive images of shadows that crisscross with the real ones.

For many viewers, the most spectacular work in the "Contemporary Explorations" section of the *"Primitivism"* show at MoMA was Graves's room-sized environmental construction, "Variability and Repetition *(Continued on page 84)*

Graves's "Peroration," a 1983 oil on canvas: wriggling and dotted lines power pulsating rhythms of energy

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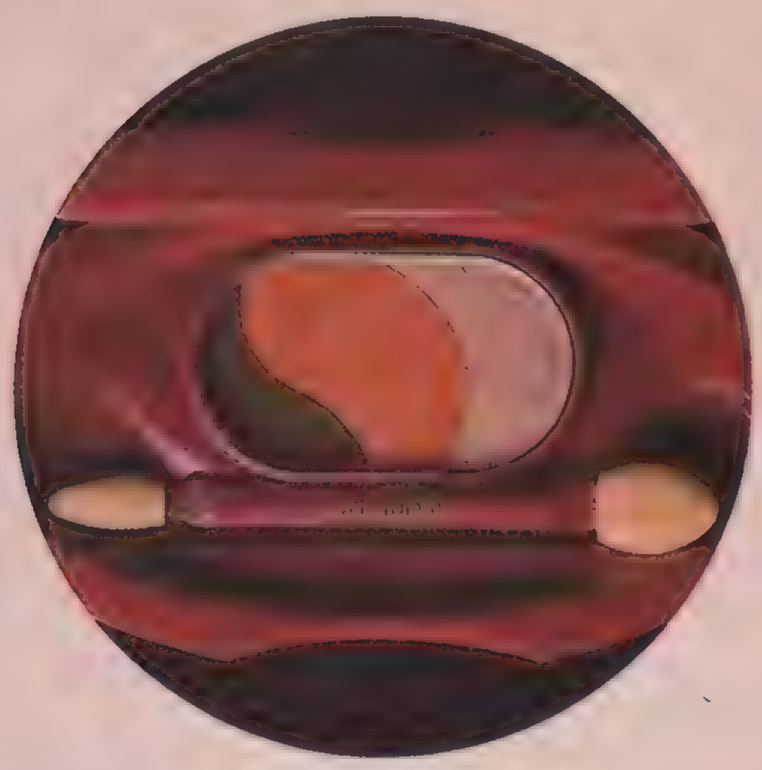

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PEOPLE ARE TALKING ABOUT... TV...

(Continued) of Variable Forms," which sprawls in a sprightly fashion across an area about fifteen by thirty-five feet. Made during a teaching stint at the San Francisco Art Institute in 1971, and purchased almost immediately—from a photograph—by the National Gallery of Canada in Ottawa, "Variability" is inspired by "primitive" South Pacific island cultures.

The work's imagery consists of brightly colored organic forms, mostly fashioned from gauze or clay and individually surfaced with latex, wax, acrylic, or oil. Feathers and butterflies are simulated in gauze and wax; beetles and cowrie shells are made of clay; and bones are conjured out of casting bandages filled with wax. All the elements are attached to thirty-eight ten-foot-high steel rods, arranged in a grid and affixed vertically to the floor. As the viewer moves past the metal rods, which provide an underlying cadence for the piece, the shifting perspective of overlapping elements creates an optical shimmer, evocative of Pollock's spatially ambiguous paint-spattered canvases.

Graves's current high visibility is obviously due to a widening and deepening esteem for her intelligent, sophisticated, and sensuous art. She continues to fascinate in the many inventive ways she finds to blur the boundaries between painting and sculpture. But perhaps the strongest appeal of her work is the imaginative manner in which it reflects her broad range of interests—from paleontology and natural history to map-making and Abstract Expressionism.

It won't be long before the rest of the country gets a good sampling of Graves's art. In the autumn of 1986, the Fort Worth Art Museum will originate a retrospective of Graves's sculpture that will tour the United States and Europe.

Six in Bronze, containing work by Anthony Caro, Sandro Chia, Graves, Bryan Hunt, George Segal, and Isaac Witkin, is at the Newport Harbor Art Museum, Newport Beach, CA; February 7–April 14.

—DAVID BOURDON

EARTH TO ATTENBOROUGH

ROBERT RISKO

David Attenborough is the ideal narrator of a nature documentary. He possesses the hearty, learned enthusiasm that seems to be the exclusive property of that rare creature, the pink-cheeked English gentleman, and in *The Living Planet*, an exquisite twelve-part series on PBS, he is enthusiastic about mighty mountain peaks, dinky fungus spores, and poor old television itself.

Scrambling up a rocky Himalayan slope, out of breath, pushing wisps of grey hair from his face, Attenborough stops to pick up the fossil of a sea shell. He expresses neither surprise nor awe (two unfortunate staples of the genre) but rather a feeling of expansive, overwhelming pleasure: pleasure that he lives in a world that includes such things in such places. And as he stands there, or tries to catch frozen aphids from a hot-air balloon, or pokes his flashlight into a hole, illuminating the snoring bulk of a black bear in hibernation, Attenborough also conveys a great joy in television and what it can do.

The Living Planet:
an exquisite new series offers up stunning flora, surprising fauna, and pink-cheeked English gentlemen

What it does in *The Living Planet* is both to shrink and to expand the globe. Covered by vast stretches of water or ice or sands or forests, the earth sometimes seems so immense, so varied, and so populated in this series that one can practically hear the incessant, excited chattering of millions of creatures concentrating on the spectacular feats they must perform daily in order to achieve their arduous existence. Discus fish in the Amazon exude a nutritious slime from their skin so their young can graze, safe and sound, along their yellow flanks. Desert holly bushes extract salt from the land and secrete it onto their leaves so that, white, they can reflect the blazing sun. Ants that can't digest grass feed their grass harvest to fungus that can, and then eat the fungus.

Attenborough—sometimes yelling to be heard over the cries of thousands of waddling penguins, sometimes whispering so as not to disturb an albatross couple with whom he is rubbing shoulders—is everywhere, his red high-top sneakers disappearing up into a jungle canopy of leaves, his sweater smeared with the mud of an English estuary. He scrapes at every rotten tree stump and shows us more and more and even more bugs and plants until the world seems to us an extravagantly busy place. But all of this life never scrambles across the screen simply to wow us. Attenborough also connects the dots: He shows us how all his aphids and snow leopards are tied to each other in a vast, intricate net—the planet.

This lesson in ecology is tremendously exciting without being hokey or soft. Monstrous volcanoes and forest fires, not just graceful deer, are shown to be integral parts of the web. Beautifully photographed and with the time to discuss material that is conceptually, as well as visually, dramatic, *The Living Planet* is what television was born to be.

—CATHLEEN SCHINE

VOGUE, February, 1985

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PEOPLE ARE TALKING ABOUT...

POLITICS '85...

NOW WHAT?

The next four years: when it comes to the issues crucial to women, experts predict some surprises.

Though there are those who believe, as H.L. Mencken did, that "hope is a pathological belief in the occurrence of the impossible," optimism is a trait as American, and as ineradicable, as bull-headedness. Rarely is optimism's tenacity more evident than after a presidential campaign. Even those who have the most to lose by the victory of one fellow over the other find plenty to be happy about.

Take the people who predicted a strong, liberal "women's vote" this past year. Did they think that the approximately 55 percent of women who pushed the incumbent's lever were signifying that conservatives had successfully traversed the gender gap? Had fiscal anxiety, or fiscal complacency, buried the so-called "women's issues"—peace, domestic spending, the environment? Kathy Wilson, chair of the National Women's Political Caucus, thinks not.

"The gender gap was alive and well in state and local races—women elected Vermont's governor, Madeleine Kunin, U.S. Senators John Kerry of Massachusetts, Paul Simon of Illinois, and Carl Levin of Michigan," she explained. "We can't judge the gender gap in terms of the presidential campaign; our relative peace and prosperity gave the incumbent an insurmountable advantage. In competitive races women's votes *made* a difference."

Some might disagree. One Mondale insider reportedly issued fighting words: "After this performance, **I don't think the women should come running up to the table demanding more very soon."** Did Geraldine Ferraro's inability to deliver even New York State to the Democrats diminish our chances of seeing more women candidates running for high national office? Not according to Jody Newman, candidate services director of the Women's Campaign Fund, a bipartisan PAC that assists progressive women candidates.

"A lot of women were depressed after the election because expectations had been built up unrealistically. In fact," she contends, "1984 was an exciting year for women: the number of women running and winning on the state legislative level was up, and that's where the pool of future women candidates will come from.

"In the meantime," she suggested, "we can look to 1986: there's talk that **Geraldine Ferraro may run against D'Amato."**

But while we're waiting, we must consider those effects of President Reagan's re-election that will be with us long after the debates about the role of women in politics have settled down—such as the make-up of the Supreme Court. **Alan Dershowitz,** Harvard law professor and an active constitutional lawyer and author, predicts that "President Reagan will try harder than any other president to appoint to the Supreme Court young Justices with a lifetime commitment to conservative values. He won't make any ideological 'mistakes'; he won't appoint any bungling Burger. And, so, the myth that no president can pick his court will be shattered; eventually, if Reagan has four or five appointments, I think Ed Meese is likely.

"You can never underestimate the cleverness of Reagan. Look at O'Connor. She's as doctrinaire as anyone; yet, since she's a woman and very pleasant, she makes a hard target. She and Rehnquist are representative of the kinds of appointments Reagan will make.

"The effect of these appointments is that we'll see a substantive retrenchment in criminal defendants' rights—the insanity defense, capital punishment. **We'll see real setbacks in free speech:** libel cases will become a weapon of the right," Professor Dershowitz said. "It will be harder for a non-religious American to feel part of the mainstream, since we'll see an incursion of orthodox religion into American life; here I'm talking about school prayer, tuition credits. We'll see a lot of harm done to the public school system. We'll see some setbacks in the rights of women and minorities. There will be a failure to expand the abortion rulings. And it will be harder for women and blacks to prove **discrimination in the workplace."**

So where's the optimism? "When we look back on this fifty years from now," Professor Dershowitz believes, "it will have been a positive experience because there's a lesson here for civil libertarians; that is, to stop relying so much on the courts. Civil libertarians have become elitists: we didn't have to worry; we had the Lone Ranger in the garb of a judge. Now, we have to persuade the people who voted for Reagan that civil liberties are *their* concerns."

Nanette Falkenberg, executive director of the National Abortion Rights Action League, a pro-choice group, worries about the future of the Supreme Court. **"Part of Ronald Reagan's plan is to appoint enough Justices to overturn *Roe v. Wade*.** It could happen; the groundwork has been laid, in the minority opinion that Sandra Day O'Connor delivered last year in the Akron case [which reaffirmed a woman's right to an abortion during the first two trimesters]."

But even Ms. Falkenberg finds hope: "Through all the noise and debate of the election," she remembered, "public support for choice remained constant, at around 70 percent. There was no evidence that the Church was persuasive. In fact, we're finding that **a pro-choice position is becoming a political plus."**

As President Johnson's Assistant for Domestic Affairs, Joseph A. Califano, Jr., helped formulate the Great Society programs that President Reagan is still disassembling. As Carter's Secretary of HEW, Mr. Califano continued to express his concern for America's underdogs. Now a Washington lawyer, he is still concerned.

"The next four years will be **bleak years for social justice,"** he said, "at least in terms of social service programs coming out of Washington. President Reagan will cut back on grants and loans for college students; we'll be moving away from the situation in which every person, regardless of his income, can go to college. He'll increase the amount that each person has to pay as his share of medical costs. There will be further cuts in welfare programs, more than 90 percent of which are directed to single women and their children. And there will be no progress on ERA in Congress. On the other hand **Reagan won't touch Social Security,** both because he promised not to and because he can't.

"The most fundamental problem," as Mr. Califano sees it, "is that we don't have the leadership to appeal to the overwhelmingly affluent portion of our society to share their material wealth with people who, largely through no fault of their own, are less well off. Our affluent people are not interested in helping: Reagan is the **president of Tom Wolfe's Me Generation."**

Calling for the leadership that America needs is exactly where Betty Bumpers places her energy—and her hope. **"I'm very optimistic about the chances of a meaningful arms control agreement,"** the founder and president of Peace Links, an organization of women against nuclear war, claims. "This is an issue on the minds of so many people, and the president got the message. And since he's such a fine communicator, he has the opportunity to lead us out of this dilemma—if we, the people, make our voices heard.

"Now that the election is past," Mrs. Bumpers believes, "politics must remain an issue: that's what democracy's all about. We, the people, must see that there's arms control. One thing that our two hundred years of freedom have taught us is that the leadership is out there, if we call on them—and that includes President Reagan.

"You know," she said, summing up what so many have hinted at, "we have to shape the future; otherwise, someone else will."

—SUSAN BOLOTIN

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Health

"Cold war" weapon: new treated tissues... poured-plastic spinal disks...skin grown to treat burns...zinc warning

By Melva Weber

COLD-STOPPING TISSUES

Facial tissues that kill virus particles are coming on the market. If you have a cold, you can sneeze and blow your nose into a specially treated tissue and prevent airborne viruses from infecting those around you. Used tissues can be disposed of without contamination danger, because the infectious organisms in the tissue are killed. At the University of Wisconsin, Madison, Elliot Dick, M.D., tested the virus-killing tissues in controlled natural conditions. He found that cold sufferers using the treated tissues did not transmit their colds to healthy volunteers in the same room. When treated tissues were not used, about half of the healthy people caught colds.

The tissues, developed by the Kimberly-Clark Corporation, under the name brand "Avert" are treated with citric acid and malic acid, both found in oranges, apples, and other fruits, and with sodium lauryl sulfate, an ingredient in many shampoos and dentifrices. The substances are nontoxic to humans, but when used to impregnate tissues can kill virtually all rhinoviruses in less than five seconds. In addition, the tissue has proved lethal within a minute to 80 percent of other known cold viruses, influenza, and some intestinal viruses.

The tissues will not cure an existing cold, but Dr. Dick and his colleagues believe they'll significantly cut the spread of virus infection. Avert tissues are being test-marketed in upper New York State, are expected to reach broader markets soon. They're three-ply instead of the usual two-ply, may cost about twice as much as untreated tissues of comparable quality.

ZINC ALARM

Supplemental zinc tablets are highly popular with do-it-yourself nutrition buffs, who may take them for a variety of reasons; but research from Newfoundland, Canada, indicates this important trace metal can cause trouble when it's taken in megadoses.

Eleven healthy volunteers took doses of one hundred fifty milligrams of elemental zinc twice a day for six weeks—twenty times the recommended dietary allowance. While this dosage did not cause side effects (above two grams daily produces vomiting, cramps and diarrhea), it did produce impaired immune response and reduced blood levels of high-density lipoprotein (HDL) cholesterol, thus increasing risks of atherosclerosis. Author of the study, Ranjit Kumar Chandra, M.D., points out in the Journal of the American Medical Association that the zinc supplementation fad, when it leads to excessive doses, may bring on both immunologic and cardiovascular trouble.

LIFESAVER FOR BURNS

In a medical high spot for the century, a Harvard treatment team has saved the lives of two little boys, a five-year-old with 97 percent of his body surface burned by flames and a six-year-old with flame burns on 98 percent of his body. The approach of a clinical team led by G. Gregory Gallico III, M.D., was to replace destroyed body surfaces with multi-layered sheets of cultured skin, grown in the laboratory from cells taken from each boy's own body. While burn surgeons worked steadily to close wounds and the children received every possible treatment for their burns, specimens taken from their small unburned areas were being grown in wide-bottom flasks, producing new cells by millions, and forming sheets of skin, ranging in thickness from two to eight cell layers, in two to three weeks. The total harvest of skin placed back on the boy's bodies amounted to six thousand square centimeters—or almost half a yard of fabric fifty-four inches wide.

HARDBOILED HAZARDS

Hardboiled Easter eggs can be a source of food poisoning if they're improperly handled, reports a California public health team led by G. Alexander Merrill, M.D., M.P.H., that explored an outbreak in which three hundred children out of eight hundred fifty taking part in an Easter egg hunt came down with Staphylococcal food poisoning. Staphylococcus aureus was able to invade and thrive inside hundreds of intact hardboiled eggs because the warm dyed eggs, when placed in cooler water, were able to absorb it; the cook who handled the eggs was later found to be a carrier of the staph organism; storing the eggs in an unrefrigerated room further enabled the organisms to grow. Egg industry experts recommend rinsing freshly laid eggs in water warmer than the eggs themselves to prevent water absorption, handling cooked eggs aseptically and refrigerating them until they are consumed.

"POUR-IN-PLACE" SPINAL DISK

Instead of removing a piece of hipbone to carve a replacement for a damaged neck disk, neurosurgeons at the Medical College of Pennsylvania are building a new synthetic disk on the spot. When the defective cervical spinal disk is removed, the remaining neck bones are held in normal position by a new acrylic disk, made by filling the space with a solution that hardens into place. H. Warren Goldman, M.D., Ph.D., chief of neurosurgery, says the technique has been used successfully in more than thirty patients. Patients go home in two days instead of the more usual seven, wear a neck collar for only a few weeks, and feel no hip pain from having had bone removed.

WOMEN AND MITRAL VALVE PROLAPSE

The mitral valve of the heart, with its two leaflets of connective tissue lying between the left-side chambers, may be heard to murmur or click by an intently listening doctor. The condition, called mitral valve prolapse, occurs in from 6 to 21 percent of the general population; it's usually benign, though in some cases it causes symptoms including chest pain, fatigue, breathing problems, palpitations, and dizziness. In rare cases, there are cardiac complications, so mitral valve prolapse should be medically checked out.

Recently at the Omega Institute, a New Orleans fertility research and treatment center, seventy-one women with various gynecological diseases were also given cardiac examinations. Ninety-six percent had mitral valve prolapse, indicating a highly significant association of the heart valve condition with various pelvic and Fallopian tube diseases.

In other studies the click-murmur sign has been found associated with congenital disorders of connective tissues, with hyperthyroidism, and with a bleeding disorder. Joseph H. Bellina, M.D., Ph.D., director of the Omega Institute, says the association of mitral valve prolapse with connective tissue problems suggests there is a common developmental abnormality; he and the Omega medical team urge physicians to conduct a routine search for mitral valve prolapse before gynecologic procedures or surgery.

Produced by Gruppo Finanziario Tessile and distributed by Giorgio Armani Fashion Corp.. Photographs: Renato Grignaschi

GIORGIO ARMANI

Between Us

How to "make" more time ...showing your colors for peace...inn-expertise

By Lorraine Davis

IN HER OWN WORDS . . .

"There's been too much discussion about balance in life. That's not to say that one shouldn't set priorities; but the thing that really makes life very exciting, that allows one to leave a mark is to have been really excessive or somehow out of the ordinary about at least one aspect of what one does or is." *—Susan W. Bird, lawyer, president of S.W. Bird & Co., a real estate investment-banking firm, and vice president of the Committee of 200 (organization of women who head $5 million-a-year businesses)*

"Voluntarism gives you an opportunity to try to do new things. You can learn a lot of skills and translate that into something that actually earns you money and gets you better jobs. How neat it is to be able to use some good volunteer experience on a job resume!" *—Dorothy Ridings, president, Ridings Communications; national president of the League of Women Voters*

"My husband and both my children have been very supportive. We just had the philosophy that whoever had the project going at any time, that was our top priority. When my time came, my son and daughter were part of it; they haven't been excluded. I've tried to let them have a very normal life, and they've been part of mine." *—Martha Layne Collins, Governor of Kentucky*

YOUR MOST IMPORTANT ASSET: TIME

"One important way of handling time is to concentrate really hard on what you are doing at the moment. We always have at least four things we *should* be doing." To young women looking at the logistics of career/family life, Lillian R. BeVier, Henry L. and Grace Doherty Charitable Foundation professor and the first woman professor tenured at the University of Virgina Law School, adds this realistic advice: "It's important to understand that you *can* have it all at once but it isn't necessary to do it that way. You have to understand how long adulthood is. If you choose to have children first, that doesn't mean that you won't have an opportunity for a long career; and if you choose career first, that doesn't mean you won't be able to have children."

Since Dr. BeVier has three children (two in college; one five years old) as well as her academic career, she has had to sidestep practice or consulting work. "One of my rules of survival has been that I have to say 'no' to some professional opportunities.

"One thing I think is an effective strategy is to learn the things that you can do fast. For example, I walk very fast (colleagues: 'Here comes Lillian, racing down the hall'); I'm a world-class grocery shopper—I can buzz through a market in no time flat. I cook very fast. The things that you can't do fast, it's important not to try to, because that can be very uncomfortable inside. For instance, it's hard to be with children and hurry them or feel that you're hurrying yourself. It really hurts the whole feeling. . . . And if there is something that you're not going to get around to, don't kill yourself over it. Throw away the clothes you haven't worn, and do the same thing with your lists. I think you need to get as much peace of mind in this enterprise as possible. Get a sense that you're doing what you set out to do, and you are not overwhelmed."

RIBBON OF HOPE

"To encircle a symbol of war with a symbol of peace"—this powerful idea was conceived in March 1982 by a grandmother, Justine Merritt, who belatedly realized that she is a poet and an artist. In the summer of 1984, Church Women United introduced her project—tying up the Pentagon with a handmade "ribbon" depicting things we don't want to lose in a nuclear war—to its members as "Pieces to Peace" and produced a mile and one-quarter of ribbon. The project since has expanded rapidly and ecumenically to include Unitarians, Jews, humanists, neo-pagans, and the totally secular.

Miles of pieces are already finished; and the original plan to circle one building has been expanded to embrace the whole Pentagon complex. Through this month, one hundred pieces are on view at The Peace Museum in Chicago (the eventual home of a portion of the completed ribbon); they will return in 1985 and be turned into two traveling exhibitions.

Each segment of fabric, eighteen by thirty-six inches, is embroidered, quilted, tie-dyed, batiked, appliquéd, or painted with motifs and messages; ribbons at their corners will be tied together at local and state meetings on May 26.

"I used to sew smocking on my daughters' dresses," said Ms. Merritt. "But for my first ribbon piece I embroidered 324 names with single-strand thread; it took seven hundred hours and swims in color." (She has now added 1200 names on three more pieces.)

The finished ribbon will be wrapped around the Pentagon on Sunday, August 4, commemorating the fortieth anniversary of the bombing of Hiroshima on August 6 and of Nagasaki on August 9, 1945, when Justine was twenty-one and "just wanted to get married." Now she feels terrified of nuclear destruction of our whole planet. "I'm so afraid," she said, "that I need a task to affirm that there's hope in our lives." For more information: The Ribbon, P.O. Box 2206, Denver, Colorado 80201; enclose a self-addressed stamped envelope.

SUFFRAGIST SHOWPLACE

"I've always wanted to do a historic restoration; this just sort of fell in my lap," said Alice Grellner, a Rhode Island College professor who teaches English and linguistics and specializes in medieval literature and the Arthurian cycle. Last summer, while visiting the Edith Wharton house in a nearby town, she discovered that the house in Adams, Massachusetts, where feminist Susan B. Anthony was born in 1820 and spent the first six years of her life was for sale. Now she has bought the house and, to the pleasure of the Adams Historical Commission and the Massachusetts Historical Commission, proposes to repair, repoint, shore up, paint, paper, wire, glaze, insulate the building, and to restore the wide-board floors now covered by linoleum. (She expects this effort to take about five years.)

At the north end of the Berkshires, about thirty minutes from Pittsfield, the four-bedroom, two and one-half story plank house built in 1817 will become a focus for seminars and conferences on women's issues, "especially," said Dr. Grellner, "for women who wish to plan strategies for career advancement in administration, public office, and education." A fitting role for the home of the person who was instrumental in obtaining the vote for U.S. women and whose birthday we will celebrate on February 15.

OF BEDS AND BREAKFASTS

Innkeeping seems an occupation with a certain relevance to women's homefront experience. Californian Pat Hardy, who with Jo Ann Bell transformed two turn-of-the-century Santa Barbara houses into The Glenborough Inn, said the "round-the-clock running of a house and family" trained her for the job. In four years, the two women have developed their expertise and now teach three-day workshops called "So You Think You Want To Be an Innkeeper?" (Some students decide they don't, after all!) Next session March 4-6; write: Bed & Breakfast Innkeepers Guild, P.O. Box 20246, Santa Barbara CA 93120.

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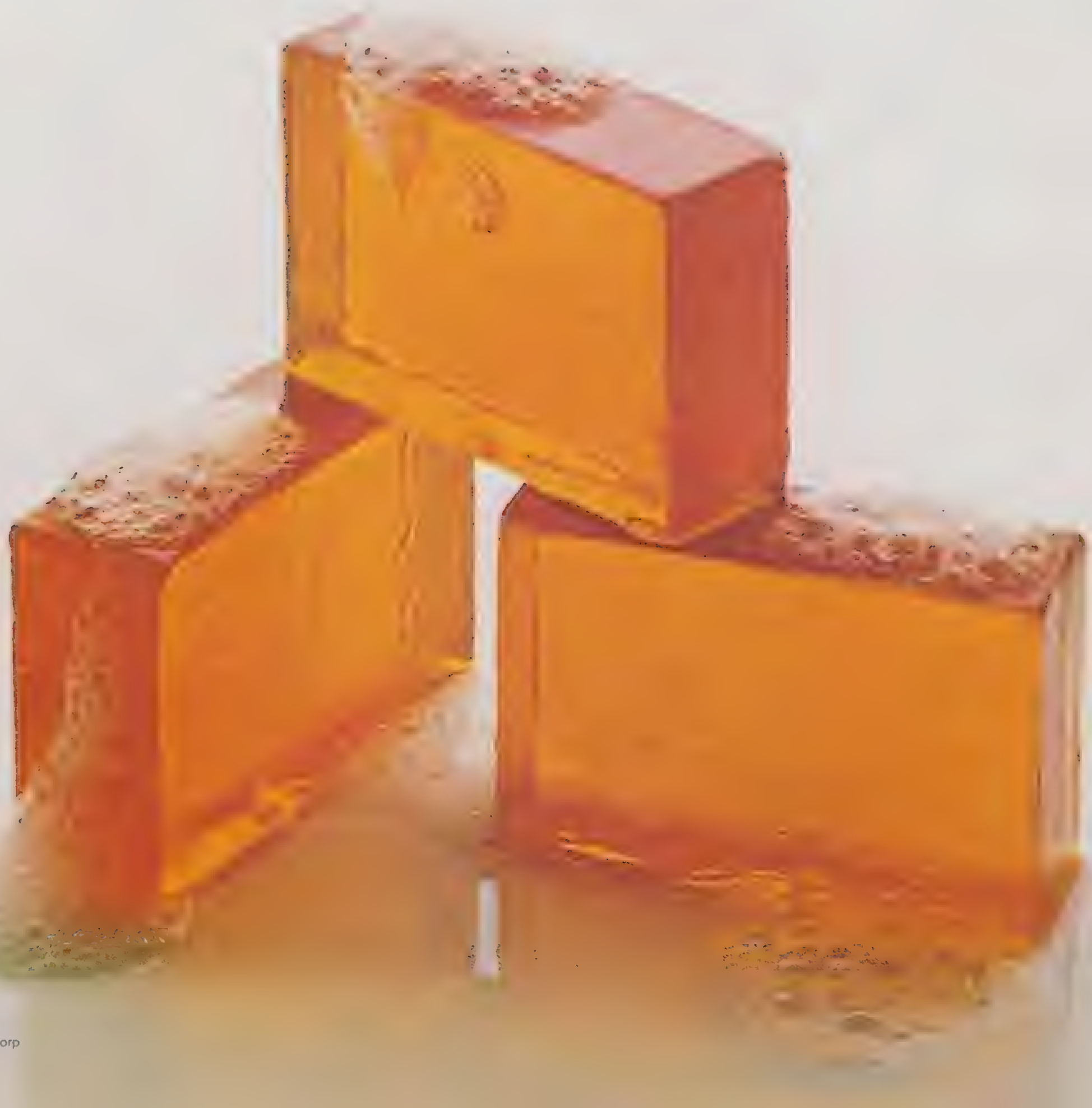

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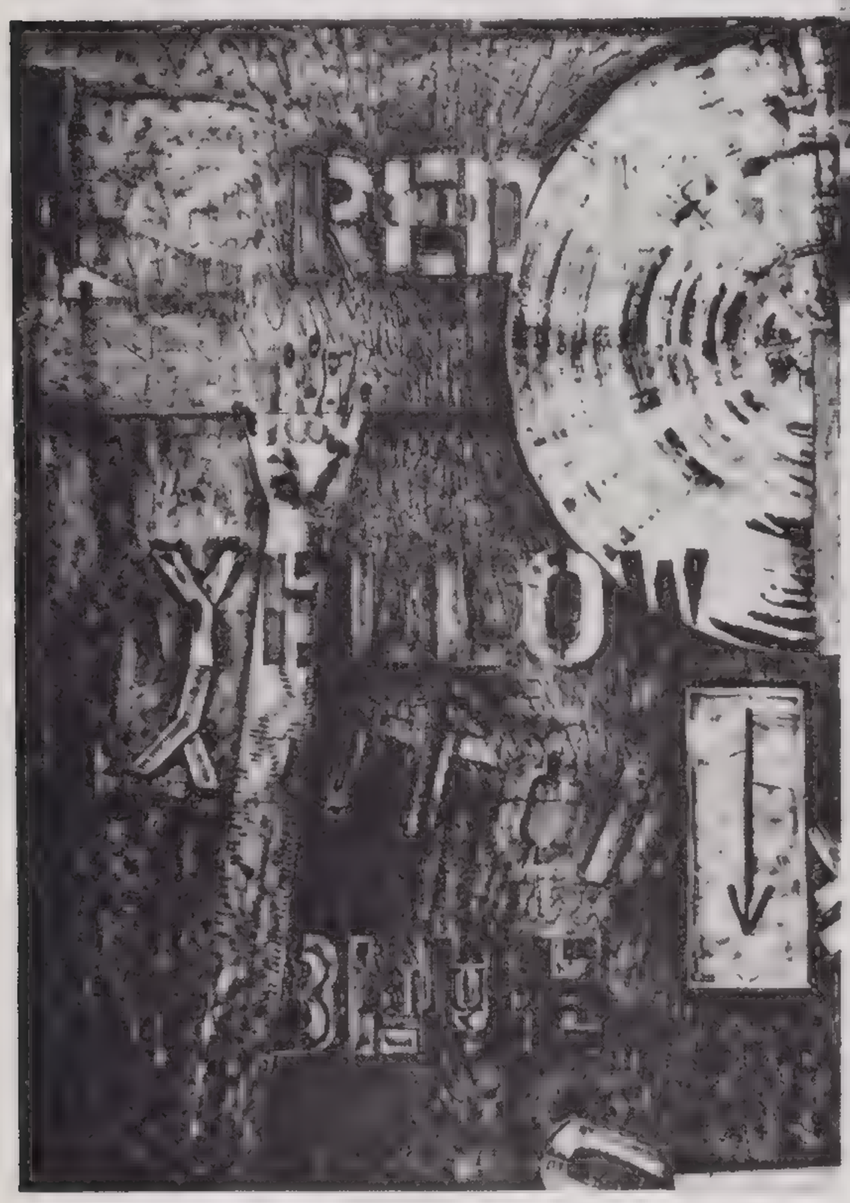
ADELE SIMPSON

art

An impeccable exhibition chronicles the mad, memorable relationship between leading artists and a Los Angeles graphics workshop/publisher

By Barbara Rose

Robert Rauschenberg's "Booster" (above), a 1967 lithograph/silkscreen, helped expand the scale of printmaking. The seventy-two-inch height of the print was determined by full-scale X-rays of the artist. Jasper Johns's "Land's End" (below), a 1979 lithograph, is esteemed for subtle, velvety blacks. Right: David Hockney works on a lithograph stone.



It was old home week at Washington DC's National Gallery of Art last November, when seventeen of America's most renowned and influential artists gathered to celebrate the opening of an exhibition of works they had created at Gemini G.E.L. (for Graphic Editions Limited), the world-famous experimental graphics workshop. Founded in Los Angeles in 1966 by master printer Kenneth Tyler and businessmen Sidney B. Felsen and Stanley Grinstein, Gemini became the home away from home of the leading painters and sculptors of the 'sixties. When Tyler left the California printmaking workshop in 1973 to found another legendary enterprise, Tyler Graphics Ltd. in Bedford, New York, Felsen and Grinstein continued the Gemini tradition of innovation and experiment, inviting younger artists such as Michael Heizer, Jonathan Borofsky, and Vija Celmins to create works that went beyond the traditional limits of printmaking.

The exhibition, titled *Gemini G.E.L.: Art and Collaboration*, unveiled to the public a small but significant part of the contents of the Gemini G.E.L. Archive established by the National Gallery in 1981. More than eleven hundred prints and diverse multiples, ranging from Robert Rauschenberg's combines to sculptures by Isamu Noguchi, Willem de Kooning, and Mark di Suvero, have been produced to date by Gemini. Curator Ruth E. Fine decided wisely, however, to select 110 works and to focus on the artists most closely associated with Gemini, including Robert Rauschenberg, Ellsworth Kelly, David Hockney, Roy Lichtenstein, Claes Oldenburg, Frank Stella, and Sam Francis. With the exception of the latter two painters, the others attended the black-tie dinner given by the National Gallery, as did a dozen other Gemini "stars" such as sculptors Mark di Suvero and Robert Graham and painters Ron Davis and Ed Ruscha.

In many ways the history of Gemini is the story of American art in the 'sixties. Most of the heroes of that mad, memorable decade were drawn to Los Angeles, which seemed the location of the pleasure principle of the 'sixties. The art world was still small enough to be more like a crazy-quilt family than the hard-nosed industry it has become. And for a lot of people in that family, Gemini was home. The workshop on Melrose Avenue was a clubhouse where artists played basketball with the printers on the court outside the studio, and many a romance blossomed or burned out. This quality of intimacy could not, of course, be communicated in an official exhibition, although some of the numerous candid shots included in the excellent catalogue give a hint of the sense of camaraderie and the euphoria of experiment and discovery that brought together so many bright lights at any given moment.

Looking at the impeccably elegant installation at the National Gallery, only a participant at Gemini would be able to appreciate the marvelous behind-the-scenes moments, both of inspiration and "high anxiety," that took place. Today, Gemini G.E.L. is an institution, although it continues to be alive and creative.

Seeing so many familiar faces together for the first time in a long time, one remembered that Gemini was born in that brief, probably unrepeatable period in American history—the age of affluence—when anything seemed possible: art could marry technology and spawn unlimited multiple progeny in an endless summer of California dreaming, artists and craftsmen collaborating as equals to create beauty for all. The toasts reflected the spirit of the occasion. Mark di Suvero rose and drank "to the Printers," only to be followed by Leo Castelli's wife, Toiny—director of Castelli Graphics, which shows works made at Gemini—who raised her glass "to the Artists." Both artists and printers were present, and drank to each other.

National Gallery Director J. Carter Brown seemed genuinely pleased to be seated with Robert Rauschenberg and Jasper Johns, clearly delighted to have so many of America's leading living artists assembled in the new East Building of the museum. From his warm remarks one certainly had the sense that acquiring the prestigious Gemini Archive was just the beginning of a greater emphasis on contemporary American art for the National Gallery.

After its premiere at the National Gallery (through February 24), the show travels to the Seattle Art Museum, the Nelson-Atkins Museum of Art in Kansas City, Missouri, the Fogg Art Museum in Cambridge, Massachusetts, and the Los Angeles County Museum of Art. ▽

Top to bottom: National Gallery of Art, gift of Dr. and Mrs. Macyn E. Wade, 1978. DANIEL B. FREEMAN. National Gallery of Art, Gift of Gemini G.E.L., 1981

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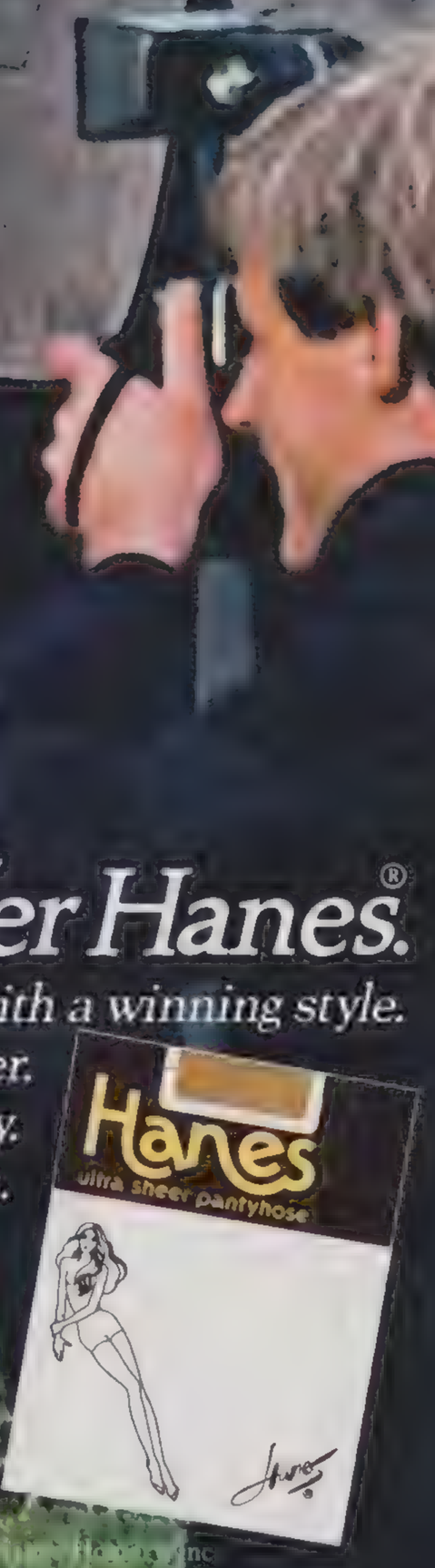

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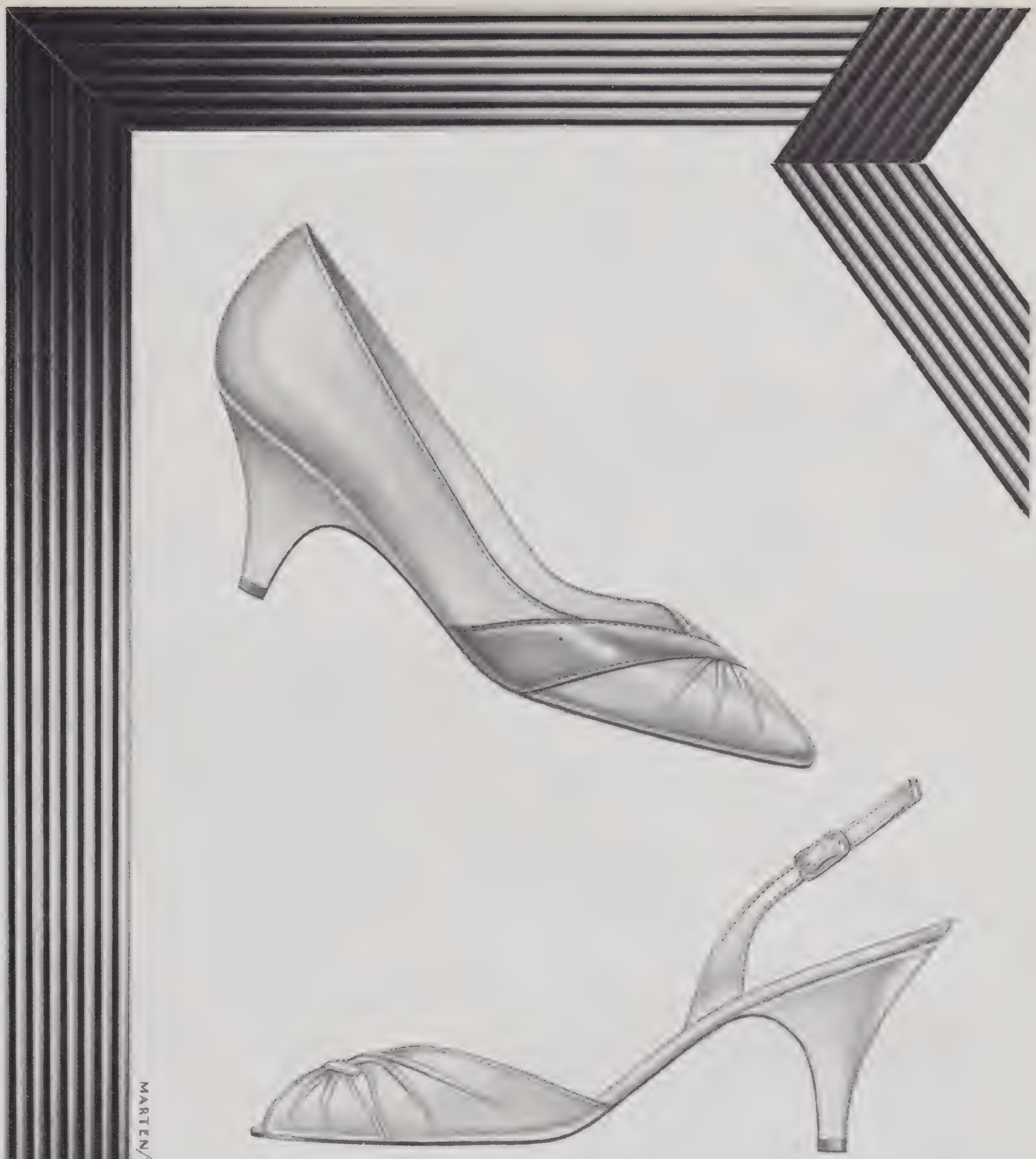

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horoscope

By Rockie Gardiner

February Zodiac

Despite the cool intelligence and the dispassionate sociability that usually mark the transit of the sun and Mercury through the altruistic sign of Aquarius, the astrological climate this month could turn unseasonably hot: sensual Venus and sexual Mars are in constant conjunction as they travel through fiery Aries. Four weeks of seeing eye-to-eye and dancing cheek-to-cheek will make even the most prosaic relationship more compatible, more romantic, and decidedly more physical. Energy is abundant, courage prevails, and curiosity can carry you beyond any self-imposed boundaries. This year, Valentine's Day has meaning again. Once the sun and Mercury plunge into Pisces on the 18th, however, situations become more confused; people say one thing and mean another, and feelings can be clouded by fantasies. The love story that seems so dramatic during the Leo full moon on the 5th may turn into a romantic comedy after the Pisces new moon on the 19th.

Aquarius JANUARY 20—FEBRUARY 18 At long last, Aquarians are coming into their own! Once lucky Jupiter enters your sign on the 6th, you'll have an entire year to reap the rewards from the good work you've done and the good intentions you've had towards improving the lives of those around you. Now your life gets better because Jupiter brings optimism and prosperity. With the combined power of Mercury and the Aquarian sun, and excellent aspects to your Uranus ruler from the planets of beauty and passion, this will be one very happy birthday.

Pisces FEBRUARY 19—MARCH 20 Almost anything you do can make money this month. It's your personal appeal that's selling your product, and if it happens to be a product ruled by Pisces—oil, a song, or cosmetics—so much the better. Now is also a good time to buy the most exquisite item you've ever seen: while love and lust are consuming the Arians and Geminis you'll meet, the combination of Venus and Mars is increasing your esthetic appetites as well as your bank balance.

Aries MARCH 21—APRIL 19 Because gentle Venus has come into your sign to cushion every blow, life's petty annoyances can be massaged away by the constant ego strokes you'll be receiving from an affectionate Libran or Taurean this month. Join a gym, take a class, ski an unmarked trail *à deux*. Dare to go where your inspiration leads after the 3rd, but try to schedule your actual departure for the 25th. With a charming companion by your side, you can finally do some of the things you've been meaning to do for yourself as well as chart a course together.

Taurus APRIL 20—MAY 20 While easygoing Venus, your ruling planet, is being prodded along by the relentless energy of Mars, you can accomplish much more than you intended without any undue effort. Whatever stress you may feel during the Leo full moon passes after the 6th. Then you can direct your skills toward enhancing the good works being done by your professional peers or by community organizations. These are the arenas in which you'll excel this month, also where you'll find an ardent Aries or Scorpio, especially on the 24th.

Gemini MAY 21—JUNE 21 The Aquarian sun creates situations that could convince Geminis they're as smart as they think they are. Because quick-witted Mercury, your ruler, is traveling so close to the bright sun, it won't take you long to clearly see what's happening around you. Look for a surprising development around the full moon that may stabilize an erratic relationship until the end of the month. A joint financial matter, a heavy workload, or the first signs of the flu could bring you down the weekend of the 16th.

Cancer JUNE 22—JULY 22 You can count on a Leo's love to brighten your financial picture; and, once the moon is full, an Aquarian artist may widen your horizon. However, try to keep your perspective if an attractive Arian tries to coax you into an adventure that will probably prove too reckless for even your wildest inclinations. After the Pisces new moon on the 19th, it will be easier to trust your instinct instead of your intellect; in a compatible, compassionate water sign, moon children can let their feelings flow freely. *(Continued on page 124)*

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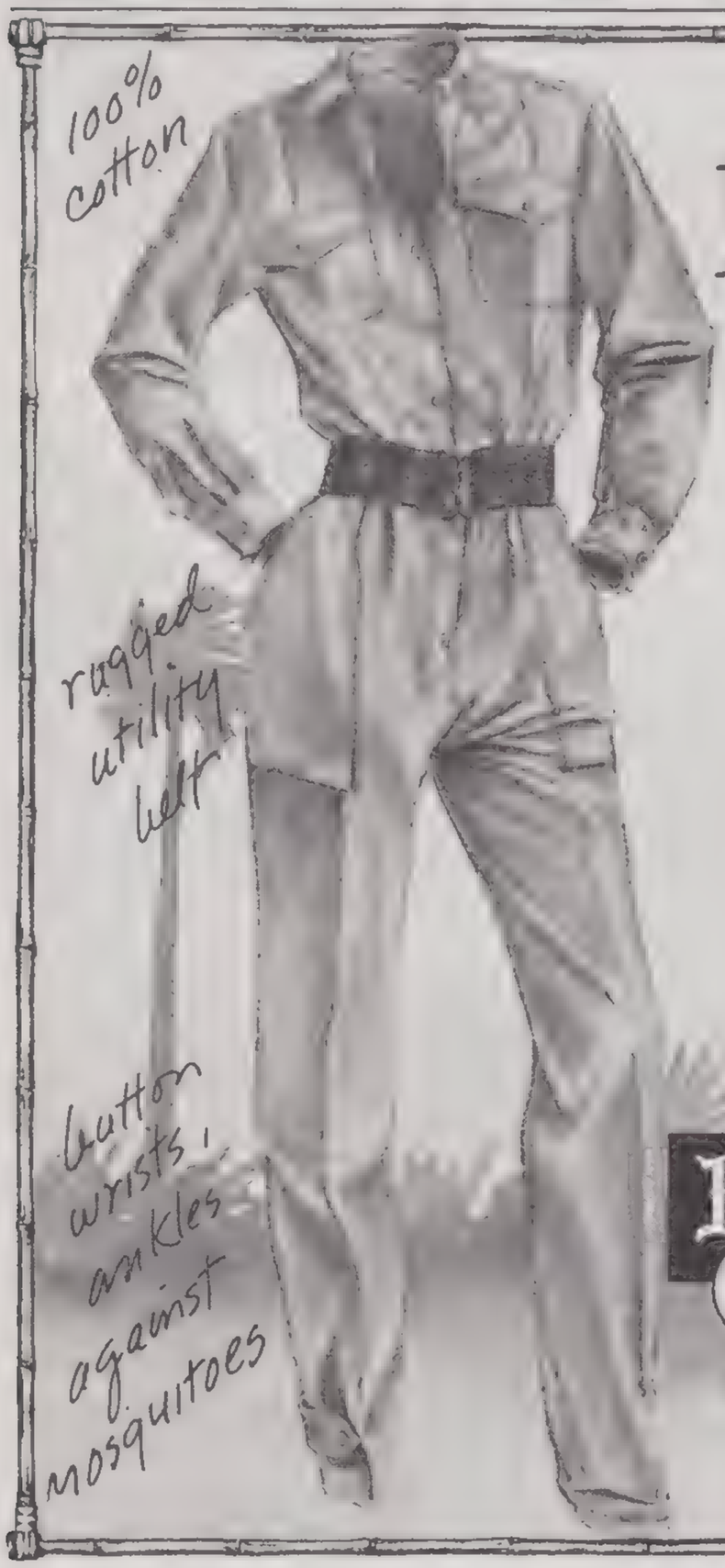

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horoscope

(Continued from page 122)

Leo JULY 23—AUGUST 22 Happy half-birthday to the social lions who need an excuse—other than the sheer joy of being—to celebrate themselves. The Leo full moon is the perfect occasion for a party, the ultimate, intimate gathering of Valentines past and present, so that you can check out which qualities of theirs you respond to best. Except for a domestic distraction the weekend of the 16th, your energy this month is focused on finding your ideal partner. Around the 25th, another amorous fire sign or even your Aquarian complement is a real possibility.

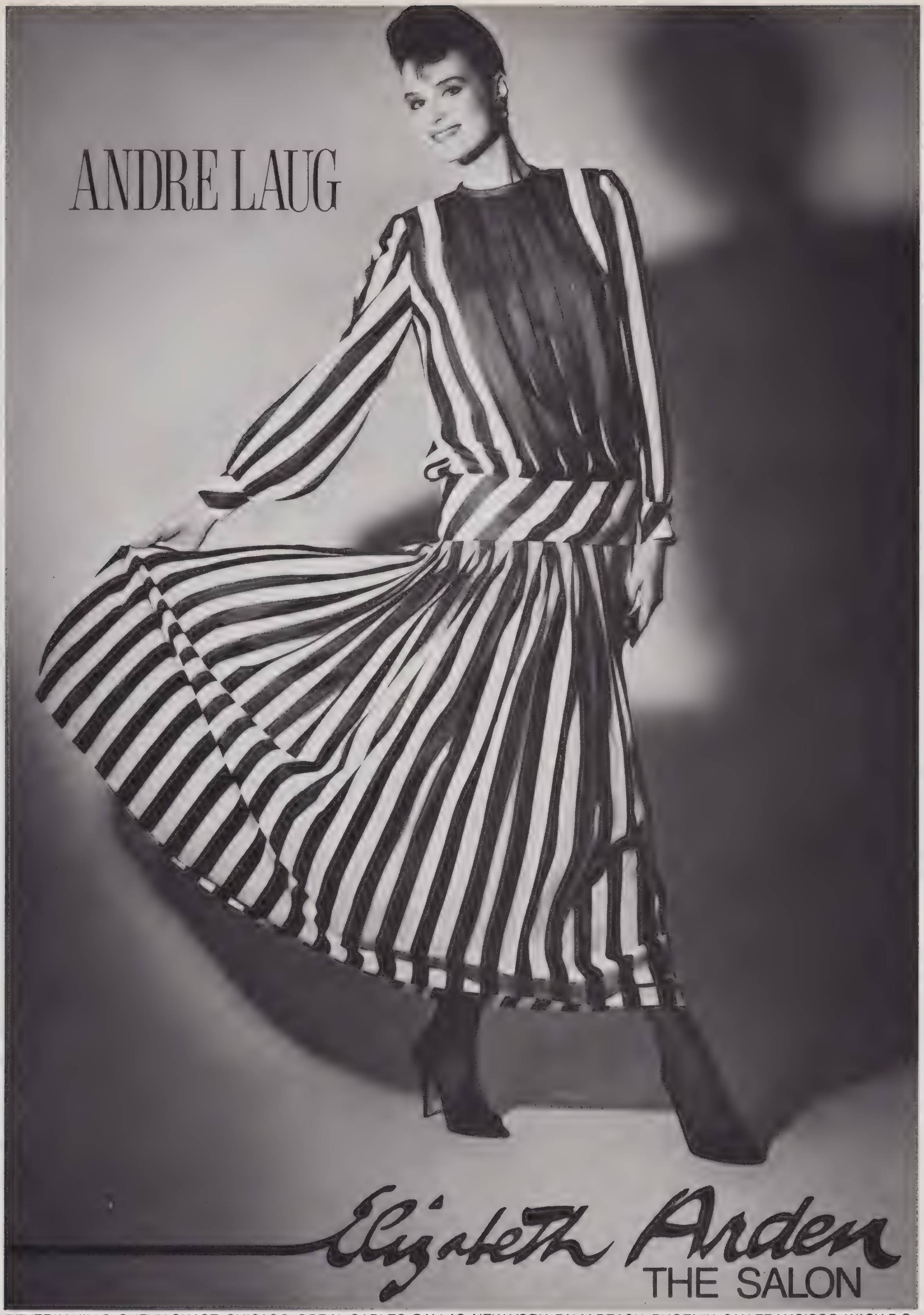
Virgo AUGUST 23—SEPTEMBER 22 Married or not, Virgos will relate to their mates with ease and enthusiasm during the first two weeks while Venus and Mars, the cosmic couple, visit their house of partners. What you decide to do in the throes of togetherness can keep you excited through the middle of March—the sun and your Mercury ruler help you realize your mutual fantasy. Joint ventures can be suddenly successful on the 25th, but it'll be your hard work on the 21st and 22nd that accounts for it.

Libra SEPTEMBER 23—OCTOBER 22 Once you sort out the misinformation a nosy neighbor or spacy sibling sends you by the full moon, as a lucky Libra you can work on your particular problem—how to please loved ones while pursuing your own pleasures—without interruption and with help from the stars. This month, the sun's potent energy is concentrated in your house of lovers and children while your Venus ruler and her consort, Mars, lavish their lascivious attention on your relationship to your partner. The situation will balance itself.

Scorpio OCTOBER 23—NOVEMBER 21 Tongue-tied Scorpios usually have a tough time expressing their emotions during an Aquarius sun; it'll be much easier once the sun and Mercury are in the psychic sign of Pisces. So if you can't find the perfect Valentine's Day card for the Libran or Taurean love in your life, wait until you receive your sudden windfall on the 25th to buy the perfect present, one that conveys the depth of your feelings and your appreciation of all the things you've received. More money, more love at the end of the month. Happy yet?

Sagittarius NOVEMBER 22—DECEMBER 21 Jupiter, the benign benefactor responsible for the success you've enjoyed so far, leaves the material sphere of Capricorn for the progressive idealism of Aquarius on the 6th. Happily, he won't leave your house of money and the other resources you possess. Your interest just shifts to brilliant new projects that can benefit all of humanity. However, it's the small segment that lives with you that makes your personal life so rewarding from the 25th on.

Capricorn DECEMBER 22—JANUARY 19 You can ward off winter's chill by basking in the warm glow of a special circle of friends—the Arians, Librans, and Taureans who can find you a bright side when you're feeling dreary or overwhelmed by a problem you've blown way out of proportion again. Since the post-Valentine's Day blues may hit you on the 16th, stay in the center of that circle, and don't let what will turn out to be a temporary situation discourage you. The lining inside this cloud is the money you can make if you let your creative impulse loose.



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Q&A

Modern, versatile ways to deal with blusher, body perms ...mascara answer?

Q I'd like to update the look I get from blusher. Any suggestions?

A Blusher today is meant to enhance your own natural coloring and skin, not to give you completely different color, define cheekbones—certainly not give a "slash" effect of color. The look is softer, lighter, more natural. How to achieve it? One way is to blend two or three blushers together on your cheeks. Choose colors that match your skin tone—pink for reddish complexions, light browns for yellowish skin. Using fingertips for creams or a soft natural bristle brush for powder, gently "pat" blush onto the "apples" of your cheeks in very thin layers to avoid "cakiness."

You can blend light colors together on skin to arrive at a slightly darker, though still soft shade. And you can blend textures—perhaps starting with a matte cream and topping it with a shimmering powder to help the color set; or combining two soft powder blushes; or covering a matte cream blush with a thin, iridescent cream (Clinique's Colour Rub and Estée Lauder's Color Wash are two).

You can also apply blush across the bridge of your nose for a young, "sunburned" look, and on chin and forehead. For a finishing touch, lightly dust a large, fluffy makeup brush over your face after you've finished applying blush to remove excess blush, ensure a good blend of colors.

Q How can I add body and volume to my hair without getting the frizzy look of a full body perm?

A "Perms today are really considered to be sculpture devices, styling aids. Often, rather than perming a whole head of hair, we'll just perm sections where it's most needed," said Gerard Bollei, owner, Gerard Bollei Salon at the Galleria, NYC. For example, if the roots of your hair are wavy, you can perm just the sides, or vice versa; or perm just the ends where hair may droop, or just the underlayers of hair for volume.

Key: Cut and perm must work together to create a total look. "If I'm going to cut more than an inch off, I want to cut hair first, then perm; if less than an inch, I can perm first," said Gerard. "Right after a perm is done, there should be 30 percent more curl and volume than you really want because after a week, hair loosens up."

Latest trend in perm shapes: big curls with the hold of tiny ones for added versatility. "We use bigger rollers but we add an extra bonding treatment that helps lock in curl," said Gerard. "This perm is great for women with naturally frizzy hair; we break down the bonds of the hair with a neutralizing lotion, roll it in big rollers for curls without kinkiness."

There are new options in home permanents, too: gentler formulas for color-treated hair; others for easy or hard-to-curl hair. Some come with shampoos and conditioners (Lilt, for one). Procter & Gamble has a telephone number to answer home permanent questions: 1-800-543-7270. (In Ohio: 1-800-582-1891.)

Q I'd like my eyelashes to look thicker; should I switch to a cake mascara?

A It may be worth a try. Many women today feel cake mascara offers greater control over mascara thickness with less chance of clumping, lash breakage. For best results, apply a little water to a clean mascara brush, rub gently over the cake, and stroke on lashes. Add more water and mascara until you achieve the thickness you want. "Generally, cake mascaras apply more generously, so they're great for women who want a lush look to their lashes," says Jack Mausner, Ph.D., vice president, research and development for Chanel (makers of water-resistant Lustrous cake mascara). "After each application, rinse the brush thoroughly with water, dry it, and keep in a dry place to prevent bacterial growth."

You can apply a thin layer of mascara for day, reapply more thickly at night for a dark, luxurious look. Idea: use cake mascara to help control eyebrows, too; wipe excess off and brush brows into place. The mascara residue will help "set" brows, add a hint of color. ▽

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FILTERS

HAIR NOW

great style

New looks—from the Paris couture, from top U.S. stylists… plus: coping with grow-out

Along with the appeal of somewhat longer hair this season comes the real concern of how to keep hair at its best while it's growing out. "When hair is at an in-between length, grooming becomes even more of an essential," said Edward Tricomi of NYC's Pipino-Buccheri salon. "Maintaining hair's line and condition is key. If hair looks dull or limp, consider color; even subtle highlighting can rev up hair texture, help to camouflage a not-quite-right length."

Seasonal directions: to hair that looks unfussed-over yet neat. . .that has shape without overblown fullness. . . that is straight yet maintains a certain feeling of movement. . .

BANGS

THEY'RE THE COMMON DENOMINATOR IN GREAT-LOOKING HAIR OF EVERY LENGTH NOW. CUT FOR FULLNESS, FOR WEIGHT, THEY CAN BE BROWSED DOWN OR UP (ABOVE, BY GARREN. FAR LEFT, BY EZEL FOR BUMBLE & BUMBLE), OR—NEWEST—CLIPPED "ON THE BIAS" FOR ASYMMETRIC EFFECT (NEAR LEFT, BY EDWARD TRICOMI).

eye-catching paris news

On the fashion runways, a move away from short, layered "boy cuts" to hair with more length, less curl, a more frankly feminine appeal than has been seen for a while. What looked best: the shoulder-grazing blunt cuts at YSL (left) and Comme des Garçons (below right) and the short, full bobs held with wide ribbon bands at Chanel (below left).

The mood in hair this season: softer. You'll see it in the shape of a cut, the tonality of color…

PROBLEM-SOLVING Today, boosting hair's attractiveness is less a matter of complicated styling tricks, more the way volume or line is cut into a woman's hair.

At Intercoiffure salons such as Don Shaw's in Atlanta, for example, stylists cut short layers underneath a blunt cut for more lift, more airiness. To add texture and weight to fine hair, Christiane Dupays of Denver's Scissors salon "weaves" a body wave in and out of blunt-cut hair—applying perm solution in much the same fashion colorists apply highlights. The result: added softness, more of a look of fullness, of movement, not necessarily more curl.

Color placement, too, has changed. At Geneses in Boston, Connie Sullivan's new "neonizing" technique isolates luminescent color on hair ends only for maximum effect with minimal hair damage, less obvious grow-out.

Large photo, top, BILL KING. Makeup, Lydia Snyder. Earrings, Marieluisa Stern for Stigi. Inset, center left, JEAN PAGLIUSO, center right, DENIS PIEL. Three photos, bottom, CLAUS OHM

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ESPRIT

Gina Cerre
Esprit Image Merchandiser & Stylist
Age: 28

A few years ago I was living in the fast lane in NYC, but I did my time in Manhattan and decided to get married—on a Danish tall ship with 9 sailors on our honeymoon! I still consider my husband my boyfriend. On Sunday mornings, the four of us (I'm 7 months pregnant) all get in bed together and then have a Mexican breakfast on our deck. I can't wait to be 30 because I've always thought it symbolized maturity, and then I'll be able to relax.

Judy Cottingham
Esprit Sale Representative
Age: 24

I've always lied about my age, but I look forward to getting older and distinguished. Breakfast is my favorite meal—I like to make a big one with eggs and lots of hashbrowns. When I'm eating breakfast on weekends, I turn on Bugs Bunny and Roadrunner cartoons to keep me company. I love Italy because four years ago I spent the summer there as a governess for a famous wine family.

ESPRIT

Helie Robertson
Esprit Special Projects Coordinator
Age: 49

I'm aware of what's in, and if I have time I'm influenced by it, but I don't mind being a little off. My boyfriend and I have been together for 14 years. We live in an old farmhouse that's full of funky fleamarket finds that have become antiques. I don't think I'm a typical 49 year old because most people my age don't move as fast as I do.

Connie Ulasewicz
Esprit Divisional Product Manager
Age: 28

I dress for the postman in lots of bold tropical colors and prints. At night I eat popcorn and hang out on Castro Street watching videos. I'm afraid of hangnails and I'm getting married in two months. When I was little I wanted to join a convent, but I decided against it because I didn't want to cut my hair.

ESPRIT

DelRae Roth
Esprit Graphic Designer
Age: 32

I enjoy taking a walk on a near-by beach at night or taking a long drive north to a secluded beach for the day. When I'm driving in the country, I like to listen to the sounds my car makes; it's a little rough when idling, low sounding when accelerating, and has a nice quick ring to it shifting through the gears.

Susie Tompkins
Esprit Design Director
Age: 42

I like lazy Sunday mornings, but I can't resist getting up at 5 o'clock to go buy fresh flowers. Spending time with my two daughters, Quincey who's 19, and Summer who's 17, keeps me fresh and keen. I also can't wait to take a trip with my mother-in-law so we can be crazy and laugh. My favorite fantasy is to adopt five one year old boys born on the same day from five different countries.

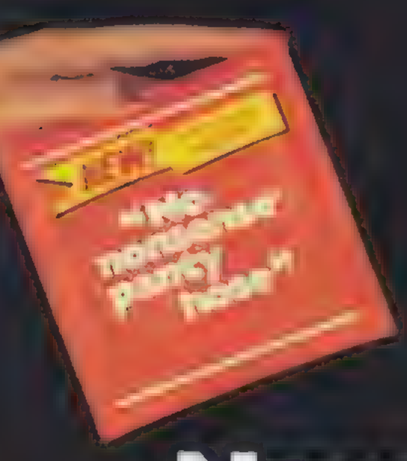
Sande Allen
Esprit Retail Buyer
Age: 30

I'm very sappy. If you were to start whistling the theme from "Lassie," tears would come to my eyes. As an incurable romantic, I've been married for 10 years to my high school sweetheart. I'm really a 12 year old trapped inside a 30 year old body; I still get zits and have my dollies. My favorite doll is Baby Tears who has a rubber body and a hard plastic head; when you feed her water, she pees. I'm afraid of things that have long legs, crawl, and have wings, but my black cat, Aretha Franklin (she's got a great voice) usually takes care of them.

Gail Quentz
Esprit Production Planner
Age: 22

I moved to San Francisco from New York City with my boyfriend. I like to swim or read trashy biographies and Harold Robbins books. My favorite foods are bologna and cheese sandwiches and Haagen Dazs Swiss Almond Vanilla Ice Cream. Someday I'd like to have enough money to sleep on the beach and not work unless I had to. I'm really just a kid.

Photography Oliviero Toscani



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Mind Health

Love, romance, and stress... identity check—the age of change... hugs and kisses—electronically

By Carol Tavris

NEW ANSWERS TO AN OLD ISSUE—LACK OF DESIRE

Two years ago, this column reported the beginnings of an intensive study of "inhibited sexual desire" (ISD)—the virtually complete lack of sexual interest, fantasies, and feelings. Now, some preliminary results are in: after evaluating three hundred people at their sex-therapy clinic, and intensively screening one hundred fifty couples specifically for ISD, Patricia Schreiner-Engel, Ph.D., and Raul Schiavi, M.D., of the Human Sexuality Program at Mt. Sinai School of Medicine in New York City, have found several origins for the condition.

A large group of the study subjects, it turns out, doesn't really have ISD; instead, they lack desire for their partners. "Some people just don't feel attracted to their partners, but they suppress any feelings they might have for someone outside of the marriage," says Dr. Schreiner-Engel. "Others, particularly men, are turned on during the chase and courtship; once committed to a partner, they lose sexual interest."

A second large group of subjects suffers primarily from clinical depression, with ISD as a side effect. "It's an indictment of our profession that people in this group were incorrectly diagnosed for so long," Dr. Schreiner-Engel says. Some people in this category have had a history of major depressive episodes; others have been chronically unhappy and listless.

A third group, including both men and women, seems to have a high (but not abnormal) level of the hormone prolactin and a low-normal level of testosterone. "Levels of these hormones are within the normal range but right on the borderline," emphasizes Dr. Schreiner-Engel. "It was only when we screened large numbers of people reporting ISD that we could see the pattern."

For a few women, ISD was related to excessively inhibited childhoods, which imposed a "global restriction on good feelings of any kind." Finally, some couples reported low desire that was caused by other sexual problems—impotence, lack of orgasm, or premature ejaculation, for instance. These couples may become anxious and unhappy about the whole experience, and their sexual fires extinguish as a result.

Dr. Schreiner-Engel is still looking for more volunteer couples, who will receive a free evaluation and consultation.

WHY MID-LIFE'S NO CRISIS

Our psychological society tends to make definitive crises out of life's predictable problems. Unhappiness after divorce becomes a Divorce Trauma; difficulties at work become Job Burnout. These days, people are almost expected to go through the dreaded Mid-life Crisis. If you don't suffer temporary insanity at age forty-five, is there something wrong with you?

"Mid-life does not have a corner on the crisis market," says Nancy K. Schlossberg, Ed.D., at the University of Maryland. "If any group does, it is young adults." We need, she says, to distinguish a crisis—"a sudden, severely upsetting situation in which people are forced to mobilize their resources"—from a normal *transition* in roles, routines, or relationships.

In this view, it is not mid-life that creates a crisis, but an event. "When a woman loses her job, *that* is a crisis," says Dr. Schlossberg. "The awareness of mortality can cause a crisis if a person fears aging, whether at fifty, or because of the loss of a loved one at age twenty-five."

The emotional consequences of crisis and change may occur at any age: soul-searching, feeling insecure, reevaluating one's identity and competence. "It would be nice if we could have one mid-life crisis and get rid of all pain," says Dr. Schlossberg. "But change, sometimes of crisis proportions, can occur all through life."

TALKING HEADS—HOW COMPUTERS CHANGE CONVERSATION

As more and more businesses are relying on computer networks to transmit information, a conversational revolution is taking place—similar to the upheaval in etiquette instigated by the telephone. Although this revolution has its problems, one of its most exciting aspects is that it is blind to gender; in computer meetings women feel freer to speak up, and men are more disposed to hear them.

At Carnegie-Mellon University, Ph.D.s Sara Kiesler, Jane Siegel, and Timothy McGuire are studying the psychological and social effects of this new technology. In face-to-face meetings, for example, social ranking is indicated by the kind of room one is in, who is wearing what, who sits in the head seat. But the computer cannot convey these status trappings; in this respect, the computer is the great equalizer. Charismatic and high-status people have less influence, sex differences vanish, and group members participate more equally when they meet by computer.

And what happens when people must communicate entirely without nonverbal signals—head nods, eye contact, tone of voice? When speakers lack these feedback signs, they don't know when they are telling someone something she already knows, or how she is reacting, or whether she understands. As a result, computer groups take longer to solve problems and reach consensus than face-to-face groups do.

When people speak to each other by computer, conversational etiquette goes out the window. Messages become more impersonal, with fewer supportive signs of affection or intimacy; but they also become less inhibited and more assertive than they would be face-to-face. People tend to lose their self-conscious regulation of how they speak—and of what they say. Computer conversations show a big jump in uninhibited remarks—swearing, insults, name-calling, hostile cracks. There is already a word for this phenomenon, *flaming*, the computer term for expressing yourself more strongly on the computer than elsewhere. When IBM installed a computer network message system, for example, the employees produced GRIPENET—uncensored complaints against management policies and practices.

Every method of communication has its benefits and drawbacks. People feel more embarrassed to speak up in groups of real people, but they also end up liking each other better. On the other hand, never underestimate human ingenuity: some conferees have developed ways of sending computerized screams, hugs, and kisses.

LOVE FOR THE LONG RUN

Some couples manage to keep the delight of their wedding day throughout their marriages. Others, who may start out just as happily and compatibly, soon lose that sense of joy and excitement. They burn out; the effects may be physical (chronic fatigue, irritability, headaches), emotional (depression, despair), or psychological (dislike of oneself and of the spouse). Psychologist Ayala Pines, Ph.D., is investigating why some couples fizzle, yet others remain enthusiastic after decades together; why burnout is not the inevitable result of a long marriage.

After analyzing several thousand questionnaires and interviewing several hundred couples, Dr. Pines has found that marital burnout is not a result of personality incompatibility, as many couples assume. Rather it arises mostly from an accumulation of chronic stresses—small hassles, conflicting demands, boredom—that spouses wrongly attribute to each other. Burnout happens fastest to women who have romantic expectations of living happily ever after once married. When the husband isn't exactly what the wife had hoped for—and he persists in his annoying habits—she turns off to him. "One woman married her husband because he was the 'strong silent type,'" says Dr. Pines, "and now she blames him for not sharing his feelings with her." The husband's personality has not changed; only the wife's perception of it is altered. So one step in treating burnout is to help spouses recover their original, positive perceptions of each other.

"Burnout is rarely sudden," says Dr. Pines, "It starts with a growing awareness that things aren't quite as good as they used to be. If the process is not stopped, the mild feelings of dissatisfaction can grow into fury."

CHETTA B

By Peter Noviello & Sherrie Bloom

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Q&A

Healthful weight gain...post-sports cold showers?... chlorine's effects

Q How can an underweight woman gain weight without consuming more fat or cholesterol? And how can she healthfully build up her body's "line"?

A "Although there is no clearcut formula to weight gain, by eating more of the proper balance of foods, the too-thin woman can add pounds wisely," said nutritionist Barbara Levine, Ph.D., director, Nutrition Information Center, The New York Hospital-Cornell Medical Center and Memorial Sloan-Kettering Cancer Center. Leading the list of recommended foods, Dr. Levine cited: low-fat dairy products, such as cottage cheese, yogurt, and yogurt shakes. "By improving her calcium intake, the thin woman also can develop reserves that will help reduce her chances of developing osteoporosis in later life." Healthful high-calorie foods include: complex carbohydrates (pasta and whole-grain breads), dried fruits and nuts. "It's particularly easy to eat larger quantities of nuts, which are rich in polyunsaturated fats," added Dr. Levine.

In order to control this added weight, Irving Dardik, M.D., of the Olympic Committtee's Sports Medicine Council, recommended that the thin woman adopt a two-part exercise program that combines a muscle-strengthening series with regular aerobic activity. "Since the scrawny woman usually has atrophied or unused muscles, she requires strength training with weights in order to work the large muscle groups in the thighs, buttocks, and back," he said.

To monitor her progress, Dr. Dardik suggested that the novice athlete keep tabs on how her body fat-lean ratio is changing, either with the help of a doctor or at a fitness center. The average woman has between 20-25 percent body fat. "By systematically building up her muscles and periodically gauging her development, the underweight woman should begin to see positive results within six months," he said.

Q I've always enjoyed a cold shower right after tennis. Now I'm told that taking one is not a good idea. Why?

A According to a recent report in the *Journal of the American Medical Association*, it's important to take time to cool down before jumping into a shower right after vigorous exercise. Best: ten minutes or so of walking or stretching to offset the tendency for blood to pool in the lower extremities after a strenuous game. Taking a warm shower right away could cause blood pressure—already lowered as a result of this "pooling" effect—to drop further. While a cool shower is fine, extremely cold showers should be avoided; they can cause a rapid rise in blood pressure and put excess demands on the heart.

Q I'm turning into an aerobically fit reptile! I swim regularly but fear the long-term effects of chlorine. How can I protect my skin, hair?

A Since chlorine is a bleach, it may well dehydrate the skin's outer layer, confirmed Rodney S.W. Basler, M.D., director, Forum on Sports Medicine, the American Academy of Dermatology. The symptoms of swimmer's xerosis (dry skin) resemble an allergic reaction: redness, scaliness, rashes. But rarely will chlorine elicit a true allergic reaction. Similarly, chlorine dries out hair, causing brittleness. Bathing caps alone usually are not sufficient protection for the hair inasmuch as water tends to seep in underneath.

To counteract the drying effect of chlorine, Dr. Basler suggested that the avid swimmer apply a water-insoluble protector (such as Aquaphor) on her skin before entering the pool; a thorough post-swim shower using an oil-based soap can also help to prevent skin from absorbing chlorine.

Afterwards, Dr. Basler stressed the importance of a thorough head-to-toe rinse. While detergents in most soaps work effectively, in extreme cases of chlorine "buildup" some women may wish to rinse the body with Rinse-Away—a chelating agent originally (and still) formulated for brittle or chlorine-bleached hair. Finally, Dr. Basler recommended the use of a conditioner to restore hair's natural luster and an overall coat of moisturizer, which keeps skin supple, moist. ▽

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FRANCES HENAGHAN

Photo Karen Cipolla

LORD & TAYLOR

Frances' Spring statement, 1985. Sensuous dressing in poly rayon blend
Black and white and red and white. Sizes 4-16 Misses and sizes 2-14 Petite $135

Monumentality on a small scale: George I mirror

the aquisitive urge

A passionate collector argues against glut, and for "a certain spare sufficiency of beautiful pieces."

Here, a few of her choices **By Gloria Gersh**

Though a passionate collector and observer of the decorative arts, I am not a partisan of *le style Rothschild,* fast becoming the most emulated fashion in decoration today. Originating in the nineteenth century as an assemblage of impeccable, predominantly pre-revolutionary French furniture and art objects opulently embellished by the Victorian era's poufs and palms, this unique style epitomized by various palatial Rothschild houses in England and France—such as Waddesdon Manor and the château of Ferrières—has since sunk into a parody of itself.

In its current revival, jewel-like seventeenth-century Genoese velvets have been succeeded by the lesser sort of dusky Brussels verdure tapestries cut up into sofa cushions. Boulle cabinets of questionable authenticity loom vast against countless yards of considerably more genuine silk fringe. Spreading like wildfire, the debased *style Rothschild* threatens to become our contemporary version of the Edwardians' suffocating Turkish Corner.

That is not to say that I am opposed to splendor—far from it. But the basic integrity of an object has always been, for me, the paramount thing. A touch of austerity better serves to accentuate the timelessness and validity of great pieces and, incidentally, strips the spurious ones of many of their disguises.

In collecting antiques, I have not aimed to accumulate quantities of things—rather, to have the least number consistent with maintaining the presence of beauty on every side. It is my conviction as well that one never really owns a work of art any more than a loved person. The frequently heard reproach that these are material possessions, and therefore to be scorned, is entirely without merit. One pays enormous sums of money, makes immense sacrifices to obtain . . . merely the privilege of their exquisite companionship during one's life! After all, they will go on long after we shall, just as they have outlived those wonderfully accomplished hands that made them.

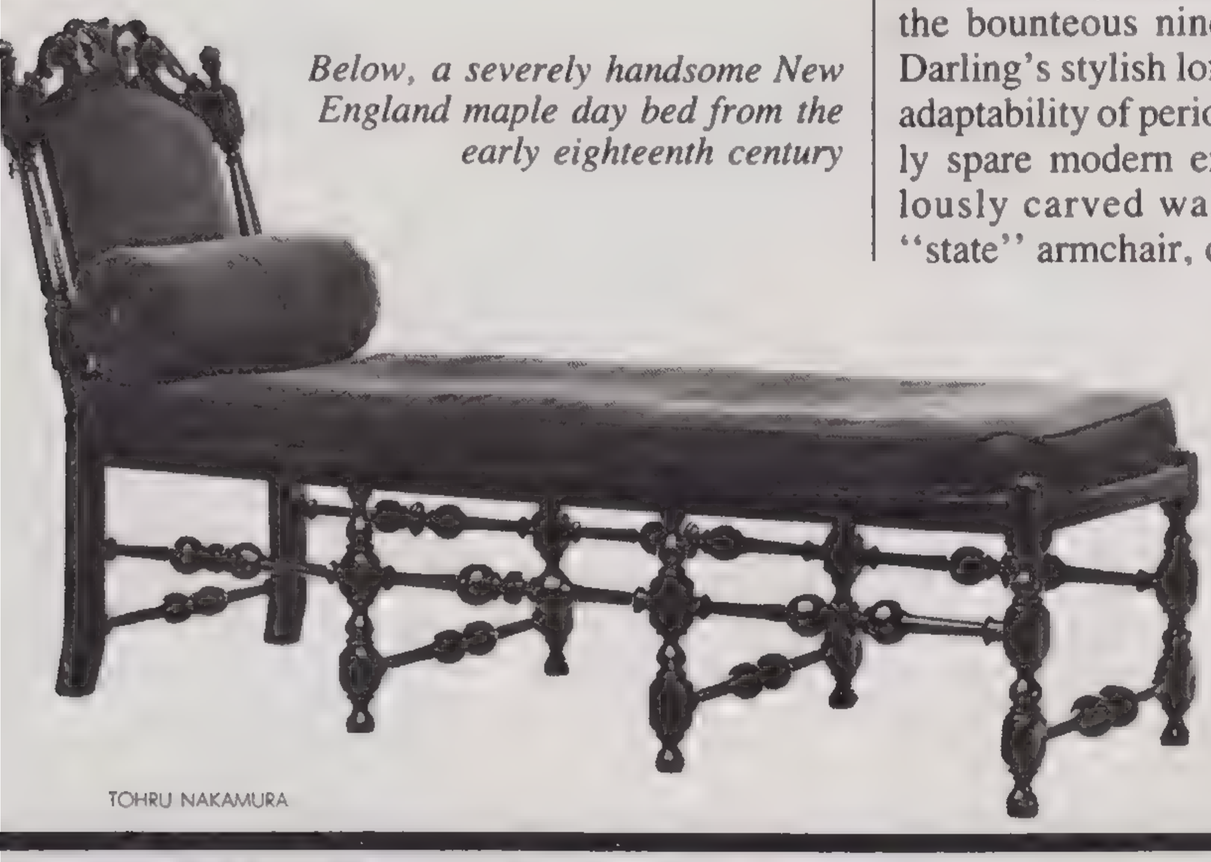
Having at last acquired, with my husband, a certain spare sufficiency of beautiful pieces, I nevertheless continue to encounter items of extraordinary stature in the New York City antiques market that meet every standard and pass every test that twenty-five years of informed collecting have taught me to apply. Some observations on a few of them might be of interest to those with less power of resistance than myself. Several are from dealers relatively new to New York, others from long-established firms infused with new energy and excitement.

One of the most rare and beguiling experiences it is possible to have when searching for fine antiques is finding an object that represents monumentality on a small scale. At M. Darling, a dealer originally from Washington, DC, a superb English George I gilt-gesso mirror, circa 1725, not four feet in height, boasts all the noble grandeur of a palace piece triple its size. Sumptuous yet controlled, its boldly baroque swan-neck pediment with central cartouche and relief-carved eagle heads whose beaks grasp garlands of fruit, flowers, and delicate ears of wheat are all executed with admirable restraint wedded to perfect proportions. Its price is $18,500.

The decorative arts of the seventeenth century are once again coming to the fore, having been eclipsed for several decades by those of the glittering eighteenth and, most recently, the bounteous nineteenth century. Also at Darling's stylish loft quarters, illustrating the adaptability of period furniture to a luxuriously spare modern environment, is a meticulously carved walnut William and Mary "state" armchair, circa 1690, mate to one at London's Victoria and Albert Museum. This triumph of architectural form in the manner of the great designer Daniel Marot costs $25,000.

A brilliant echo of the same William and Mary style as interpreted several decades later on this side of the Atlantic is in the comprehensive stock of Bernard & S. Dean Levy, formerly of the now-defunct veteran American antiques firm Ginsburg & Levy. It is a severely handsome New England maple day bed from the famous Katharine Prentis *(Continued on page 163)*

Meticulously carved English armchair



Below, a severely handsome New England maple day bed from the early eighteenth century

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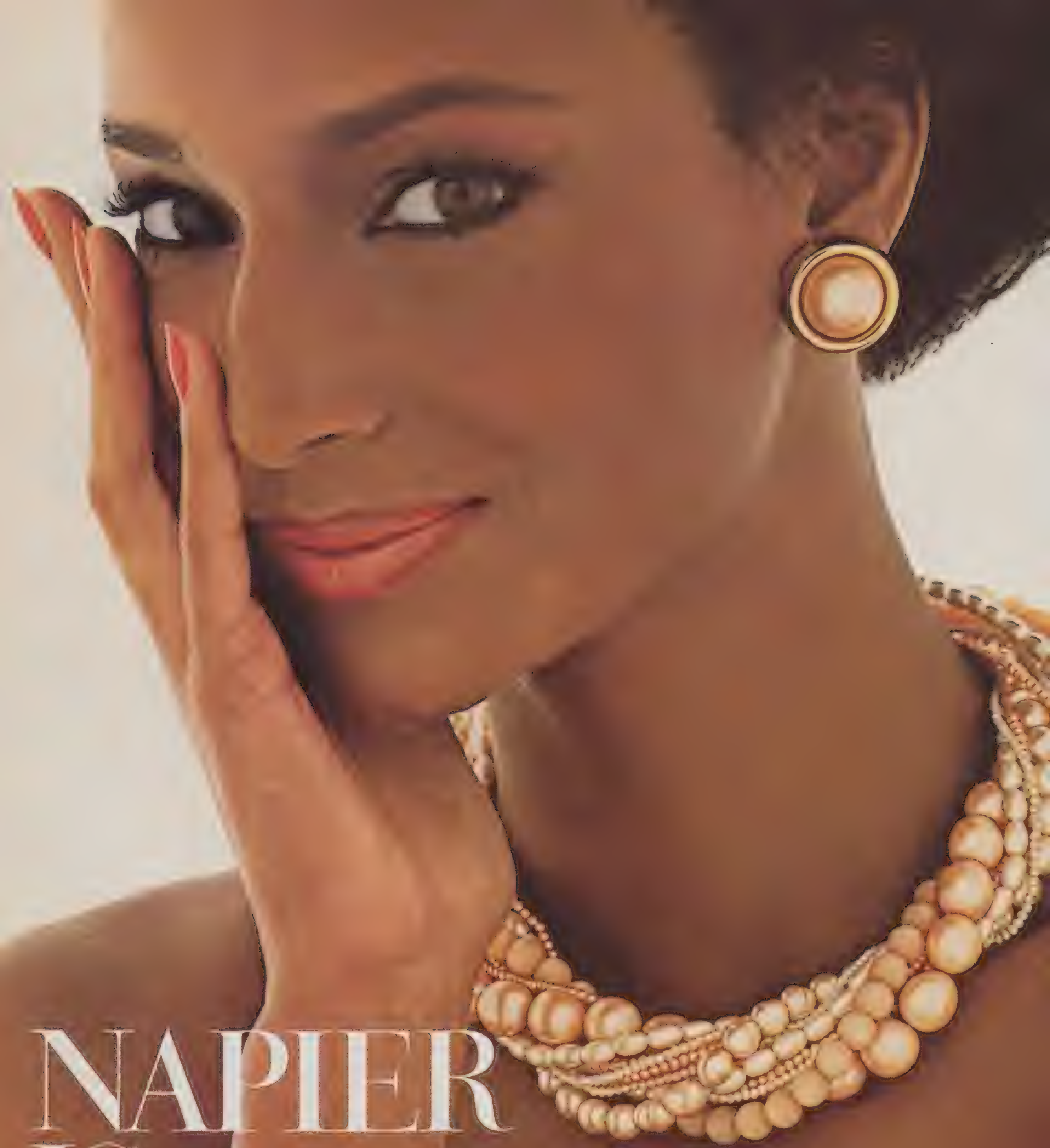
NAPIER
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the aquisitive urge

(Continued from page 159)

Murphy Collection exhibited from 1951-1981 in the New York Historical Society's American period rooms that have since been dismantled, their contents "deaccessioned." This distinguished trophy for a collector of Americana is priced at $85,000.

Still on our tour of seventeenth-century design and definitely in the classic Rothschild taste are a pair of gilt-caparisoned, gloriously prancing bronze horses from that city of bronze horses, Venice. They are to be found in New York at Rosenberg & Stiebel, the supremely discreet establishment from whom a major portion of the magnificent eighteenth-century French furniture on view in the Wrightsman Galleries at the Metropolitan Museum of Art was originally obtained. Suitable ornaments for some royal *bureau plat* in a library at Versailles, they can be purchased for $55,000.

Gloriously prancing horses from Venice

The antique porcelain specialist Earle D. Vandekar of Knightsbridge took the long route from London by initially opening a branch in Los Angeles before migrating eastward. The firm is now housed on Fifty-seventh Street in a building that also contains James Robinson and its adjunct James II, Israel Sack, Doris Leslie Blau, and the New York shop of Malcolm Franklin of Chicago—as impressive a roster of decorative arts dealers as you will find anywhere under one roof.

Vandekar carries an array of Chinese export porcelains as well as fine European and English wares. I was recently enthralled by a large-scaled Chelsea porcelain figural group, circa 1765, an allegory of Winter and Spring, showing an impetuous fur-clad gentleman wearing skates tied on with ribbons who sweeps toward a lovely young lady whose lifted apron is filled with beautifully modeled flowers. Much to my chagrin and unfortunately for my grand theories of self-control, my husband, Martin, who accompanied me, promptly fell in love with the ravishing pair—and added the piece to our collection! ▽

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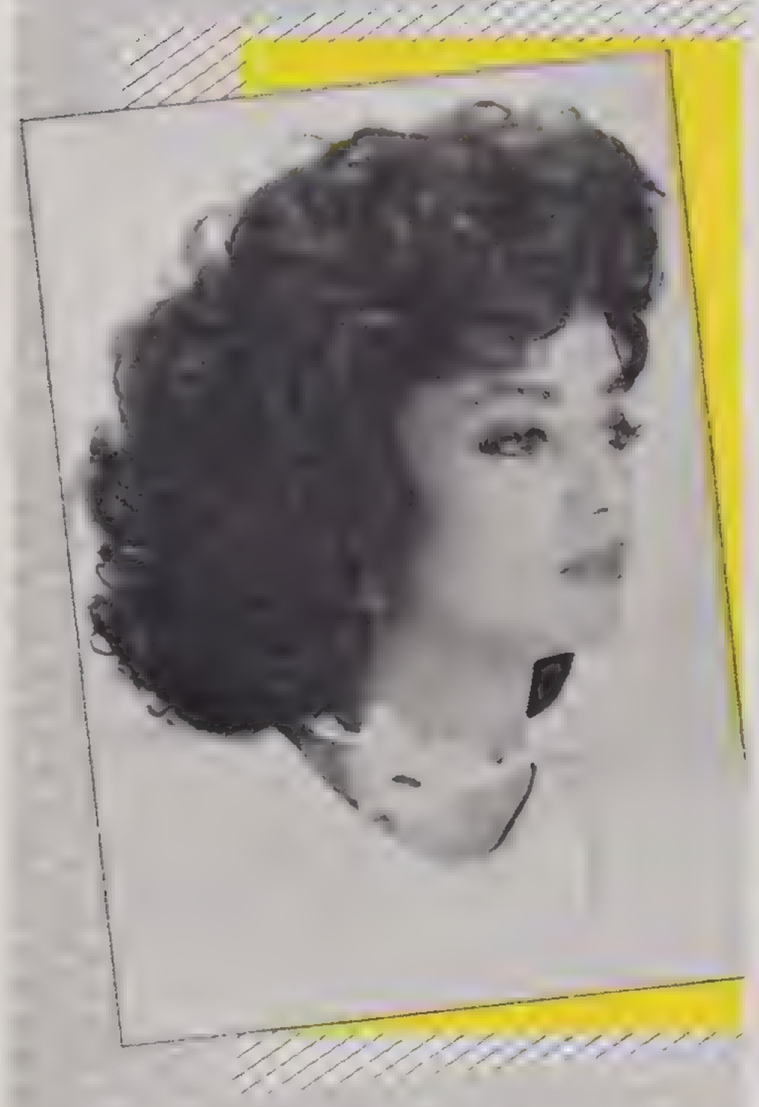

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Symbolic of the advanced electronic tools that are allowing women to spend less time on their hair without sacrificing style, polish, attractiveness: Jean Louis David's "jet set"—a high-powered blowdryer that looks like a vacuum and dries even thick hair in five minutes flat. New this year: a clipper attachment that sweeps away the hair as it's snipped off and adds to the ease and the comfort of a cut.

Three-minute end-of-the-day hair "lift": styling mousse on dry hair, swept upward with a vent brush, plus low-speed blow dryer

Also boosting the simplicity of maintaining a style between salon visits: new cutting methods. More and more, stylists are trimming hair *after* it's been shampooed and blown dry, so that they can better follow hair's natural direction, better balance the volume, the weight of hair—and give a woman a cut that truly falls into place every day. It's now assumed that hair is always cut with an eye to versatility, as with bangs that, say, can be brushed forward *or* back off the face (as in Jean Louis's cut in the photo, *left*).

Whether hair is cut short or left somewhat longer, rarely is it all one length. Even short hair looks most modern with a certain amount of wispiness, of length around the face, while longer hair looks fuller with the "support" of shorter layers underneath.

PROTECTION

It's the idea behind a new generation of hair tools, hair treatments ranging from brushes with soft bristles that bend to prevent hair breakage to restorative conditioners that go on before a perm to counteract the effects of the environment, minimize the damage resulting from chemical treatments (in salons, look for Wella's Cuticin Double-Action Pre-Perm Treatment). Shampoos, too, now do more than cleanse; Dimension boosts hair's body, its sheen, while Paul Mitchell's Awapuhi shampoo contains "anti-static" conditioners, water-softening agents to eliminate dulling mineral build-up.

DENIS PIEL Hair, Ezel for Bumble & Bumble; makeup, Margaret Avery

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T.S. Eliot, far left, found an Old World solidness in his first wife's family. Vivienne Eliot, left, was discounted in public; she went mad in private.

silent partners

Like so many spouses of the famous, T.S. Eliot's first wife, Vivienne, was dismissed as baggage on her husband's genius. Now, in Tom and Viv, playwright Michael Hastings exposes the wounds Eliot inflicted on the brilliant woman he once loved

By John Lahr

When his first wife died, Thomas Hardy burned the diaries she'd labeled "What I Think of My Husband." Kenneth Halliwell, who lived with Joe Orton for fifteen years and gave him both the ambition and education to write, ended up beating Orton's brains in with a hammer, achieving in murder the association with Orton that the playwright refused to acknowledge in his work. Vivienne Eliot, obstructed by secretaries at Faber & Faber where she was trying to reach her poet husband T.S. Eliot, a director of the firm, poured boiling chocolate through the letter box. The tragic desperation of the silent partners of celebrated writers puts paid to the romance in individualism that literary stardom traditionally acts out.

History is not kind to those sacrificed to someone else's art. In their time, Emma Hardy was seen as a vituperative, no-talent ninny; Halliwell as an insufferable middle-aged nonentity; and as Michael Hastings so poignantly dramatizes in *Tom and Viv*, which began its American previews last month at New York's Public Theater, Vivienne Eliot was dismissed as the loony baggage the great poet was lumbered with.

Writers are their own greatest invention, and therefore the indictment of the shattered lives they often leave around them is either overlooked or underplayed by biographers; or rewritten by the writers themselves. Eliot has sealed his past in silence. His will stipulates no biography; the Faber & Faber files are inaccessible; and the Eliot estate continues to buy and keep under wraps Vivienne Eliot's correspondence. And so the marriage of Vivienne Eliot and her husband—crucial to an understanding of the anguished hysterical laughter of Eliot's earlier poetry and his spiritual quest—remains in death as the relationship seemed in life to close associates like Edith Sitwell: "an ambience permeated with tragedy, tinged with comedy, and exhaling at times an air of mystification." Michael Hastings' superbly researched play is fascinating not just as drama but as the opening up of an intellectual debate that has been stifled by those who control Eliot's literary remains.

In 1932, having been in and out of various sanitoriums, Vivienne Eliot pretended not to see Edith Sitwell when she greeted her in Oxford Street. "I don't know you," Vivienne said. Sitwell, who had befriended the Eliots around 1917, early in their doomed marriage, and found her "an uncomfortable but devoted wife," pressed the issue. Finally, Vivienne said: "No, no, you don't know me. You have mistaken me *again* for that terrible woman who is like me. . .She is always getting me into trouble."

Always quixotic and eccentric, Vivienne's shimmering intelligence could not withstand her husband's fame or his literary obsession. She had become like so many spouses of the famous, the ghost of her husband's identity. Hastings' play shows her being discounted in public and going quietly mad in private. The society's delirium is for output, not justice; and the play mischievously tries to rectify the balance. T. S. Eliot, as Edith Sitwell wrote typically on another occasion, "was the chief person to be considered." Vivienne was merely the person to be dealt with: a victim of the absence of will; a monster of her intelligence and ambition that first drew some of the finest minds of the century, like Bertrand Russell and Eliot, to her.

"Vivie lives on a knife's edge," Russell wrote to Eliot, after he'd asked Russell to take her off his hands for a while in the early years of their marriage, and perhaps provide the sexual satisfaction he couldn't. "There is something in her which will turn her into a saint or a criminal. If you don't share your life with her, she will strike back in a most extraordinary way."

And she did. When she and Eliot met, Vivienne and her upper-middle-class family, the Haigh-Woods, offered the expatriate American the European solidarity he longed for. Having had a previous suitor warned off her because of her mental health, Vivienne never told Eliot about her problems and rushed him instead into marriage at a London registry office. The over-cultured, buttoned-down virgin, writing his dissertation on experience in relation to reality, had no idea of what he'd let himself in for.

Neither did she. Light, adventurous, full of life, according to Russell, she was also "full of boundless ambition (far beyond her powers) but it is diffuse and useless. What she needs is some kind of religion." That religion turned out to be Eliot's art.

In the beginning of his career, Eliot wrote poetic fragments. Each night, when he returned from the bank where he first worked, Vivienne would type them out; and they'd work on them together. They slung the images together piece by piece, putting them into thematic order. "Think of poetry as a broken vase," Vivienne told her brother Maurice Haigh-Wood, whom Hastings interviewed at length before his death and who insisted that two-thirds of "The Game of Chess" from "The Wasteland" was hers. Certainly the poem's title was; so was the title of the magazine Eliot edited, *The Criterion*, to which she contributed poems and *(Continued on page 168)*

John Lahr's *most recent book is "Automatic Vaudeville."*

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silent partners

(Continued from page 166)

stories that Eliot thought were as fine as Katherine Mansfield's.

But more important, the frolic of her cynicism (she quoted with gusto Hardy's line about "waiting in unhope"), the complexity of her personality and her insights were the catalyst of the great poetry that was to come. ("Ash Wednesday" was dedicated to Vivienne, although her name was purged from the text in the 1960s.) She was also, according to their mutual friend Robert Sencourt, subtler than Eliot. Over the years, this swiftness of mind, so it seemed to the Sitwells, became aberrant and developed into a "flair founded on instinct for wounding and angering her husband and in this showed a certain malign comprehension of her husband."

Just how Eliot wounded her is the subject of Michael Hastings' powerful play, directed by Max Stafford-Clarke. "Oh Tom! Plunge! Just plunge!" Hastings' Vivienne says, coaxing the shy, listless American to dance. The line summarizes the crux of the problem that Russell discovered between them in his flirtation with Vivienne. "She married him to stimulate him, but she finds she can't," he wrote to Lady Ottoline Morrell. "Obviously he married in order to be stimulated. I think she will soon be tired of him." She was.

But with Eliot's fame, the world was interested only in the poet's long-suffering, and was unable to interpret the punishment his passive, stoic resignation meted out on Vivienne. But Vivienne understood. At a party to welcome her back from one of her periodic "rests," a guest politely exited, saying how lovely the evening had been. "Well, it may have been lovely for you," Vivienne replied. "But it's been dreadful for me." The guest insisted it had been a triumph. "A triumph!" Vivienne said. "Look at Tom's face."

Scrupulously excluded from Eliot's business and social world, Vivienne was manipulated into the role of nonperson. As her legitimate grievances went unheard, she took bolder measures. At a performance of Eliot's early play *The Rock*, in 1933 (he had returned from a six-month lectureship at Harvard from where he served her with papers for divorce and never willingly went near her again), Vivienne paraded with a placard that read "I AM THE WIFE HE DESERTED." Vivienne Eliot thought she had to enter into her husband's fantasy in order to survive. "I can't get to you unless I please you," she says in *Tom and Viv*, turning up as she did in real life at his lecture on fascism in a black BUF shirt made from silk bought at Selfridge's.

Among Vivienne Eliot's actions in support of Eliot's solicitor's claim of "moral insanity"—a code word in the 1930s for anybody who was a nuisance—were sins against her husband's public image: the chocolate incident, the placard, the refusal to acknowledge Edith Sitwell on the street, and the carrying of a collapsible toy knife in her purse with which to threaten Virginia Woolf and Lady Ottoline Morrell whom she instinctively (and rightly) saw as unsympathetic and drawing her husband away from her.

Also on the list of misdemeanors was sending a poem of Eliot's called "Marina" to her Royal Highness Princess Marina and writing a check that read: "To Thomas Sterns Eliot, publisher, Anglican, great man of letters." For this she was put in a mental asylum. Although he was a trustee of her estate, Eliot never made application for her release. She died in 1947; and in 1957, he married his Faber secretary Valerie Fletcher.

Hastings persuasively argues that Vivienne was made a family scapegoat and wrongly certified insane. Doctors misdiagnosed her condition and prescribed the wrong drugs (mistaken by friends as ether) to which she became addicted. These legalistic points in the play illustrate a larger moral one. To sacrifice oneself to another person is thought masochistic by the very people who think it noble to sacrifice their and other people's lives to art. Vivienne Eliot's neurotic behavior was considered "mad" by Eliot and his circle. They had the more acceptable neurosis of an obsession with art.

Vivienne Eliot, Kenneth Halliwell, Emma Hardy—all writers of various degrees of talent but no little ambition—stuck with their successful partners because the other fulfilled a dream and in part because they helped fulfill it. "Ottoline. . . thinks I take away his muse," says Vivienne in *Tom and Viv*, an actual remark. "Poor woman. I am his muse." And she was. ▽

VOGUE, February, 1985

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fat quackery

Telling the "latest scientific weight-loss breakthrough" from the fads and the fakes

By Judith S. Stern, Sc.D.

Sheer hype or scientific breakthrough: How can you tell? Consider the example of "cytotoxic testing," also known as leukocyte antigen-sensitivity testing, cellular analysis, or just food-sensitivity testing. Promotional materials claim that for a small blood sample and a "nutritional counseling" fee, consumers with a long list of medical problems (obesity, inability to achieve and maintain weight loss, fatigue, depression, rashes, baldness, acne, dandruff, hyperactivity in children, anxiety, sinus trouble, eczema, stress, conjunctivitis, hearing loss, hypertension, asthma, nose bleeds, water retention, insomnia, excessive sweating, cancer risk...) will learn what foods to avoid to cure or alleviate them.

One newspaper advertisement hailed cytotoxic testing as an "accurate analysis of how to lose weight, and keep it off, by avoiding foods that contribute to allergic hormonal imbalance" and by utilizing "special food factors that assist body-chemistry activity in burning up excess fat." Cytotoxic testing has become popular among celebrities and is getting attention on television talk shows.

According to one laboratory doing this procedure, the test consists of mixing a small sample of your blood with "243 common food substances. The sample is then examined under a microscope. When your white blood cells" (or leukocytes) or in some tests your red blood cells "stay healthy, the food is compatible with your body. However, when (these) cells wrinkle, crack, burst open, and die, that food needs to be avoided." Its advocates claim that "this test gives an accurate picture of what foods are compatible with each person. (And, that) it is the most effective procedure for testing for food sensitivities." Costs for the procedure plus nutritional counseling range from $200 to $1500.

While the claims sound convincing, they are not true, according to an article by Harold J. Loeffler, Ph.D., in the *California Council Against Health Fraud Newsletter*. Blood cells, like any other cells, are sensitive to the conditions of testing. In the original report by William T.K. Bryan, M.D., such critical factors as the pH of the testing solutions were not controlled. Furthermore, allergic responses are triggered by submicroscopic amounts of antigens. Since the extracts of food used in cytotoxic testing tend to be crude extracts, the blood cells could be reacting to substances that never get past your gastrointestinal tract. Loeffler compared the test to "running over an ant with an army tank and deciding the ant was allergic to iron."

The American Academy of Allergy and Immunology in a position statement concludes that "leukocytic testing is ineffective for diagnosis of food and inhalent allergy." They cite that not only are the tests dependent on subjective interpretation but the results are not consistent when repetitive runs are performed on the same patient. One Los Angeles investigative reporter got a second opinion by getting "computerized lists" from two testing laboratories. Not only did the lists not coincide, but by following both she was left with nothing to eat, guaranteed to result in weight loss!

CHOLECYSTOKININ (CCK)

The latest nonprescription pill for weight loss supposedly contains the hormone cholecystokinin (CCK). Advertised claims for a CCK pill include that it's "the newest, most exciting, non-diet superstrength weight-loss compound that has ever been made available to the general public." It's "guaranteed to make you lose pound after pound and inch after inch of bulging, hard-to-get-rid-of figure-destroying fat, flab, and cellulite... without dieting."

At a nationwide conference last fall sponsored by the University of California at Davis, New York Hospital-Cornell Medical Center researcher Gerard Smith, M.D., summarized the many years of research with CCK: when hungry rats, mice, rabbits, sheep, and monkeys receive an injection of CCK (a peptide hormone consisting of thirty-three amino acids linked together) or its active form (CCK-8, which consists of eight linked amino acids), they eat less; the larger the dose, the less they eat. CCK is also effective when injected directly into the brain of hungry animals. With people, CCK is reported both to decrease and increase food *(Continued on page 172)*

Judith S. Stern, Sc.D., *is professor of nutrition at the University of California at Davis.*

Additional information about Zyderm® Collagen treatments for discussion with your physician.

For tens of thousands of people, Zyderm® Collagen has provided a safe, nonsurgical option for the treatment of many skin contour problems.

As with any medical procedure, you should be aware of the safety issues and restrictions associated with Zyderm Collagen treatments. Although your physician will review all of these points at the time of your consultation, a summary is presented below.

Zyderm Collagen is not for everyone. Zyderm Collagen treatments are contraindicated for: people who have a reaction to the required skin test or who have previously had a hypersensitivity response to Zyderm Collagen; people with a history of autoimmune diseases or anaphylactoid reactions; and people who are hypersensitive to lidocaine.

Zyderm Collagen is not for use in breast augmentation or for implantation into bone, tendon, ligament or muscle.

All medical procedures require caution. Any injection involves an inherent risk of infection. Your doctor will, of course, act to minimize this risk.

Also, he or she will take care to avoid laceration of or injection into blood vessels. With certain substances that are injected into the head or neck area (e.g., local anesthetics and steroids), there is a remote possibility that accidental placement of the needle into a blood vessel could result in eye problems. Such an incident has occurred once in an estimated 400,000 treatment injections of Zyderm Collagen, resulting in partial loss of vision in one eye.

Your doctor will take special care when injecting Zyderm Collagen around the eyes and lips, due to the thinness of the skin in these areas.

Finally, your physician will monitor the amount of Zyderm Collagen you receive, as there is a limit to the amount that may be used.

Extra care is required for certain people. Zyderm Collagen is used cautiously in people with histories of atopic or allergic reactions to other substances: its use has been associated with allergic hypersensitivity reactions, especially in patients who have such histories.

Zyderm Collagen is also used with caution in people who are receiving immunosuppressive therapy.

Treatment is deferred in people with active inflammatory skin conditions (eruptions such as cysts, pimples, rashes and hives), or with infections, until the condition has been controlled.

Also, the safety of treatment during pregnancy or treatment of infants and children has not been established.

Possible reactions to treatment. An understanding of the safety of Zyderm Collagen is based on five years of clinical data (from 1978 to the present); safety beyond that time period is not known. Ongoing research, however, will continue to provide such information.

A small number of people (approximately one in one hundred treated patients) experience adverse reactions to Zyderm Collagen. Most are of an immune nature and consist of redness, swelling, firmness and/or itching at injection sites. About half of these reactions occur during treatment despite a response-free skin test; the other half develop when the response to the skin test is not noticed or reported. While most of these reactions last between two weeks and four months, they have occasionally lasted longer.

In addition, fewer than one in one thousand treated patients develop a recurrence of an outbreak of herpes simplex or an infection at an injection site.

Systemic complaints (nausea, rash, muscle achiness, headaches, dizziness or difficulty in breathing) are reported by fewer than three in ten thousand treated patients.

Fewer than one in ten thousand treated patients experience scab formation at isolated treatment sites, as a result of apparent small vessel laceration. This scab formation can result in scarring.

Approximately one in one hundred treated patients experiences brief episodes of treatment-associated reactions, including mild swelling and bruising at treatment sites. These episodes usually last only a few hours or days and have not been shown to interfere with the success of treatment with Zyderm Collagen.

Consult your doctor. Ask your physician about Zyderm Collagen treatments. He or she can best evaluate the appropriateness of treatment for you, and answer any additional questions you may have.

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What is collagen?

Collagen is a natural protein which, in the skin, provides texture and suppleness. But repeated expressions (like smiling) and the aging process can wear collagen down, causing depressions, or "lines."

Until recently, this collagen could not be replaced. But medical research at Stanford University indicated that replacement was indeed possible. And further independent research by Collagen Corporation led to the development of Zyderm Collagen eight years ago.

What are Zyderm Collagen treatments?

Zyderm Collagen treatments are a whole new way of smoothing certain facial lines from within.

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Best of all, with Zyderm Collagen, improvement begins with the first office visit. With little discomfort. And without surgery or the recuperation that goes with it.

One other thing. Zyderm Collagen treatments will not replace a face-lift because each procedure is performed for a different reason. A face-lift surgically removes sagging skin, whereas Zyderm Collagen fills in lines. Zyderm Collagen is often used, however, to fine-tune the results of a face-lift.

How long do results last?

Like your own collagen, Zyderm Collagen doesn't last forever. Over time, improvement gradually fades because your skin will continue to age.

Of course, when you see the results after completion of treatment (an average of two to three office visits), you'll want to maintain the smooth contour of your skin—with just a simple visit to the doctor for a touch-up (generally within two years of the initial treatment).

How much does it cost?

Depending on the number of visits required, the initial series of treatments can cost as little as $300 to $500. Touch-ups, if desired, are considerably less.

Where can I go to get Zyderm Collagen treatments?

You should consult with one of 7,000 dermatologists, plastic surgeons and head and neck specialists who've been specially trained to administer Zyderm Collagen treatments. You are encouraged to call if you need the name of a qualified physician in your area. Our toll-free number is 800-227-4004 (in Hawaii and Alaska, call 415-856-0200, collect; in Canada, call 800-361-9640). If you'd like, you can also listen to an information tape or talk with a product specialist.

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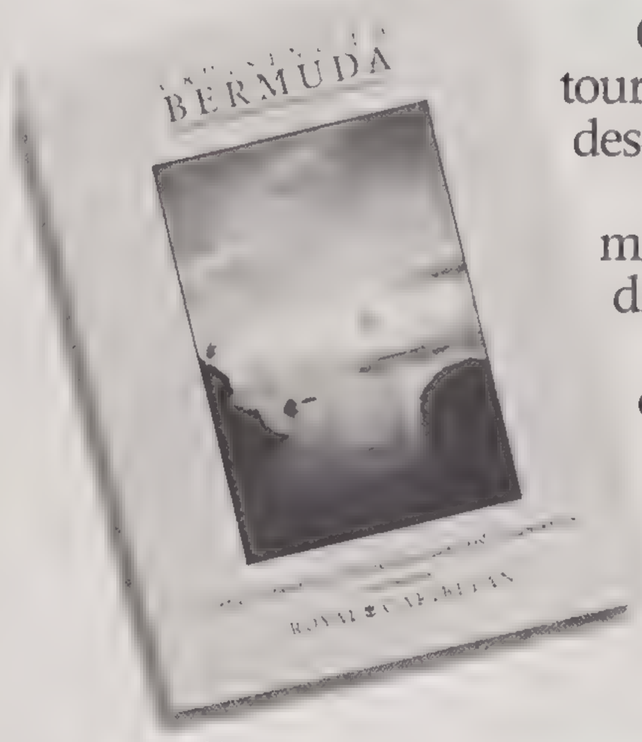

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(Continued from page 170)

intake. However, in a study conducted by Dr. Smith and his associates, a slow intravenous infusion of CCK-8 decreased the amount of food eaten and the length of a meal.

Given this information, you might very well ask where you can purchase this product. But before you spend the almost $40 for a three weeks' supply, you should also know that when you *eat* a peptide, instead of taking it intravenously, you digest it. When Dr. Smith fed very large doses of CCK to experimental animals, it had no effect on the amount of food eaten. According to Smith, there is no scientific evidence to support the claims that diet pills containing CCK are effective in reducing hunger or inducing weight loss. Dr. Smith also warns, "There's no evidence that repeated doses of CCK are safe for people."

SUPER GRAPEFRUIT PILLS

Why, if false claims are made for a product, can the manufacturer continue to sell it? Apparently, the wheels of justice turn very slowly; and the government has limited funds and cannot afford to sue everyone.

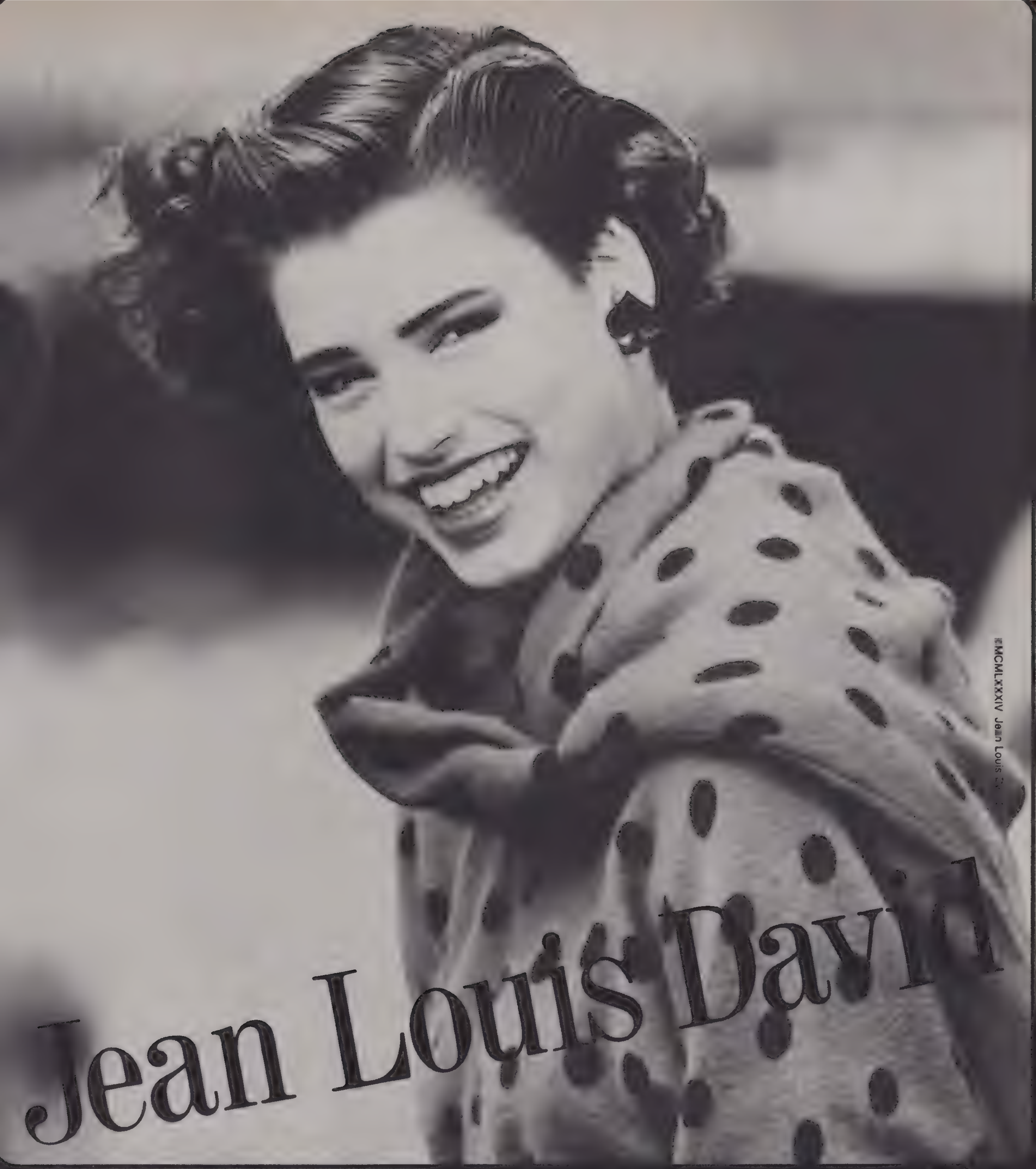
Recently, I was an expert witness for the U.S. Postal Service in a lawsuit that they initiated against Citrus Industries, manufacturer of the Super Grapefruit Pill. The pill contains glucomannan, "the remarkable natural dietary fiber discovery from Japan. . . that expands in your stomach and gives you a full and satisfied feeling all day long," "a highly potent grapefruit concentrate," and according to the manufacturer, a natural diuretic—damiana—"to eliminate bloat and puffiness."

To quote from a summary of my testimony: "In 1980, I conducted a double-blind study of glucomannan for weight loss. The test group was instructed to take one gram of glucomannan before eating. The control group was given a placebo, and both groups were placed on a behavior-modification program designed for weight loss. Both groups lost weight, but the results showed that the control group had no significantly different statistical ratings in hunger or loss of weight than did the test group who received glucomannan."

For the hearing, I also reviewed the scientific and medical literature on the effect of glucomannan and similar fibers on weight loss. The literature, including the relevant articles submitted by Citrus Industries, supported my conclusion.

I also testified that grapefruit concentrate will not cause or materially contribute to weight loss. And, neither damiana nor any of the pills' ingredients, alone or in combination, is a diuretic. In any case, a diuretic does not cause a sustained weight loss but only a water loss, replenished by drinking water.

The case is being appealed, and it could be months before final judgment is in. The Citrus Industries' response was to increase their advertising of the Super Grapefruit Pills. ▽



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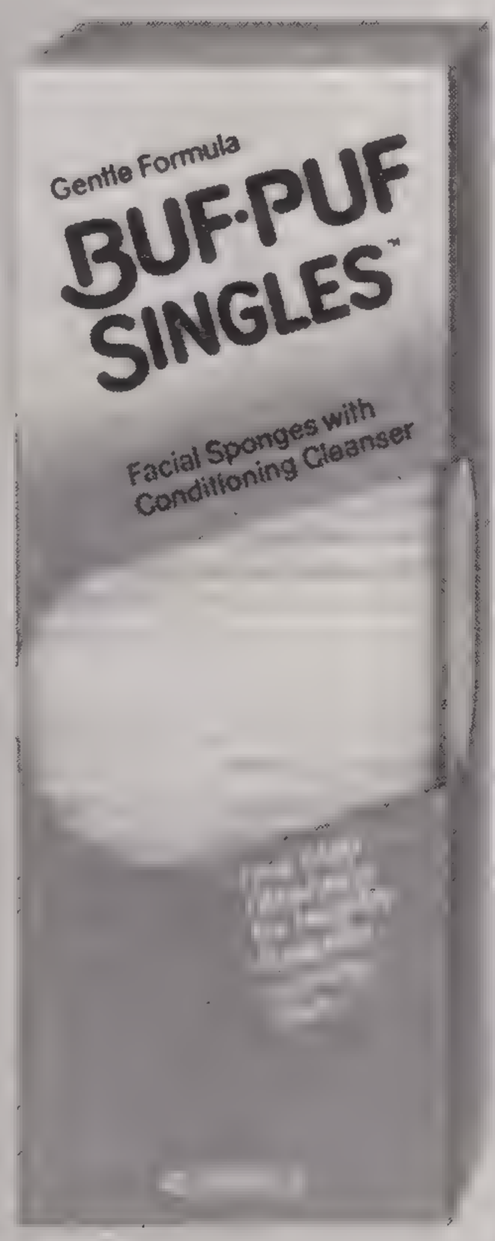

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BEAUTY NOW

image

A new crop of models . . . makeup, hair care—from a black woman's point of view

Fresh faces on the modeling scene: Mariama, *above*, Katoucha, *below left*, Robbi Chong, *below right*, and—behind the scenes—their new agency, Bethann Management Company. The difference: Bethann Hardison, who comes to managing from the inside. She's a former design assistant, a former model—"Pat Cleveland, Billie Blair, and I were real runway girls. We helped to change the image of black models." Her agency trademark: "I manage people I like and care about; currently just sixteen models.

"The most attractive black models today have something beyond good looks. Mariama has beautiful skin, great teeth, healthy hair—all essential for any model—and she looks sweet, unintimidating yet spirited. She reminds people of the beauty of being colored. Katoucha is African and looks it. Her carriage . . . incredible! Robbi has a freshness, a tremendous sense of style, and a sharp mind. That's so important to me. I choose models who are energetic, confident, and who care about the business. It's my responsibility to nurture these qualities, to make the girls better at their jobs.

"It's tough for black models today; there are just a few successful ones. And that's what I'm trying to change: maintaining the integrity of black attractiveness comes first."

Models Katoucha, in action with Iman, *left*, on Kenzo's runway; Robbie Chong, *above*, at Issey Miyake's show in Paris.

BEAUTY FOCUS

"Many black women use dark, overpowering lip color to minimize full lips," says makeup artist Byron Barnes. "A new minimalism in color strength helps to balance lips with eyes and cheeks." To tone down bright lip colors, "blend a bit of skin-matched liquid foundation with lipstick," says makeup artist Alfonso Grundy . . . Special evening impact: blue or black mascara on upper lashes, it really "pops" against dark skin . . . Solution to black hair problems—from dryness to overuse of mineral oil: All-Ways Natural hair care includes low-sudsing shampoo, light conditioners, gentle hot-oil and scalp treatments, and Chem Repair—a pre-shampoo cream that coddles relaxed, permed, or pressed hair—AUDREY SMALTZ

Top photo: ANDREA BLANCH. Makeup by Margaret Avery. Bottom photos: CLAUS OHM

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Women & Cars

By Laura Flynn McCarthy

Aerodynamic design: what can it do for your auto?

Ever wonder what cars of the future will look like? New cars, especially sporty ones, being produced today give some clues: rounded fenders, flatter headlights and tail lights, windshields and rear windows at a low angle rather than vertical—all design maneuvers to "streamline" an automobile to enhance both performance and appearance.

This trend toward streamlining is a result of a concept in automobile design called "aerodynamics"—an idea that was applied to cars as early as 1914, when Alfa Romeo constructed a model shaped like a torpedo, had a resurgence during the 'thirties and 'forties (when "streamliner" diesel trains made their appearance), and has really come into focus in car designs in the last decade when fuel economy has become such a primary national concern.

From an engineering standpoint, aerodynamics is a scientific way to cut down your car's air-flow resistance; as a driver, you can feel its effects in better control and recognize the improved fuel economy. "Ideally, from an aerodynamic point of view, cars would be designed so passengers would sit one behind the other, not side by side," said Lydia Lazurenko, staff project engineer at the General Motors Aerodynamics Laboratory, the only wind tunnel in the country built specifically to test automobile aerodynamics.

If streamlined car styling looks akin to airplane design, there's good reason. Aerodynamics was a concept born of the "air age," when scientists began studying ways to improve a plane's design to lessen its resistance to air flow and increase its performance and speed. In fact, it was the German Zeppelin designers after World War I who, forbidden to work on aircraft, turned their aerodynamic expertise to automobiles and sold a patent to Chrysler in the 1930s for an "Air-Flow Vehicle" that Chrysler produced from 1934 to 1937. The idea of streamlining carried over to the 1940s, in cars with rounded fronts having integral fenders, "wrap-around" windshields, and other "airplane-like" features. And interest in aerodynamics was intensified by the oil embargo in 1973.

How exactly does aerodynamic design help you to save fuel? "An automobile that is streamlined will have less resistance to air, need less power to move, and therefore, require less fuel to run it," explained Lazurenko. "The faster you drive, the more important aerodynamics becomes because 'wind drag' is stronger, requiring much more power from your engine. So, a woman who does mostly highway driving would be more concerned with choosing a car with good aerodynamic design than somebody who drives primarily in city traffic."

When you're car-shopping for good aerodynamics, choices with streamlined exterior features are obvious. A more technical way of going about it would be to ask your dealer about the car's "drag coefficient"—a number between .1 and .9 that reflects the aerodynamic ability of the car. The lower the drag-coefficient number, the better the aerodynamic performance of the car. Today, experts consider any car rated between .3 and .4 to be aerodynamically well-designed. And, sometimes manufacturers include the drag coefficients in advertising, a trend that will make buying an aerodynamic car increasingly easier. (Volkswagen, for example, lists the drag coefficient of their 1985 "Golf" at .35.)

The drop in drag coefficients is also the clearest indication that aerodynamic efficiency is improving year by year. "As recently as the 'fifties, drag coefficients on automobiles were as high as .7 because those cars had all sorts of protuberances—winged fenders, elaborate grilles on the front, hood ornaments," said Lazurenko. "Now it's rare to find a vehicle that's above a .5 and most cars are in the .3 to .4 range."

Though aerodynamic alterations on a car won't make a car less safe, they may produce some disadvantages in the way of comfort: "Because of the sloping surfaces, you may have less trunk and interior space than you would with a big, boxy car," said John Fobian, director of automotive engineering for AAA. "Also, because of the more nearly horizontal slope of the windshield and back window, the car can become really hot inside on warm, sunny days, which might increase your need for air-conditioning."

With advantages outweighing disadvantages, experts predict that aerodynamics will become increasingly important to car design in the future. "Right now, aerodynamics is most important for the driver who's interested in fuel economy and in having a car that looks as if it were made in the 1980s rather than, say, in the 1960s," said Fobian. "But there's a lot more to be gained. Ford and Chevrolet already have exhibited one-of-a-kind cars with drag coefficients below .2." ▽

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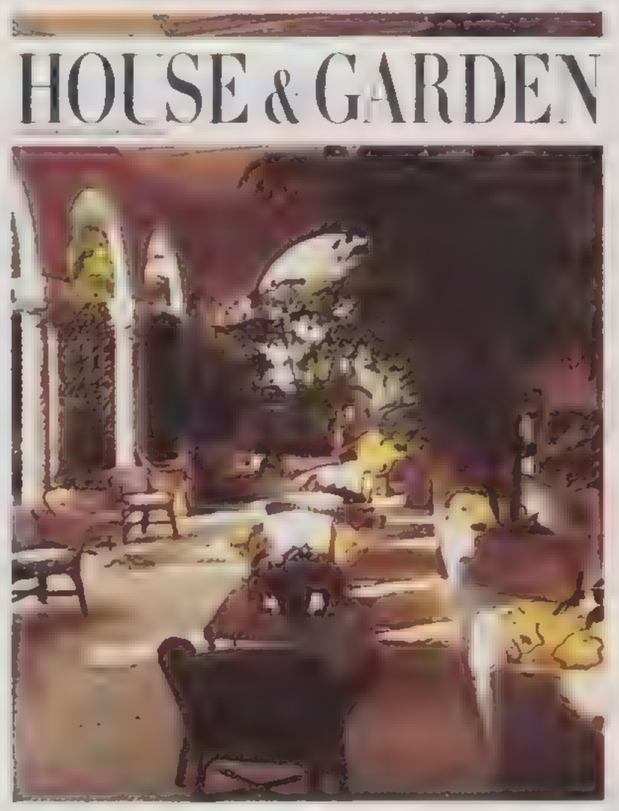

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money

What does sex have to do with investing?

Quite a bit, say financial pros

By Marion Asnes

Managing money, many women say, is an abstract, mysterious pursuit—difficult and dull, involving constantly changing numbers whose meanings evade interpretation. Eventually, however, a woman may realize that her savings are not growing as fast as they should, or she may inherit—and become responsible for—investments she's never heard of before. She finds herself suddenly hungry for information, and the finance industry has rushed to satisfy her appetite with books and seminars on "what every woman needs to know," even a new mutual fund that advertises itself as "directed to women concerned with financial independence" ("Of course, we accept male investors—it's against the law to discriminate by sex," was the ingenuous comment of the fund's spokeswoman).

These books, seminars, and products offer information that everyone should know, yet they are hyped as being geared to women's special needs. But what women's special needs are remains unclear; dollars are dollars, no matter who holds them. Do women take different factors into account than men do in deciding what to do with their money?

An informal survey of money managers and financial planners showed that, though there is no such thing as sex-specific investing, women address different issues than men do when they make financial decisions. The reasons for these differences are both economic and emotional.

Money, being an abstraction, can take on any properties a person wants to endow it with; for women, it often becomes a symbol of goodness, or love. "I often find that women won't dissociate money from their emotions," says Claire S. Longden, a certified financial planner who is first vice president of Butcher & Singer, Inc., in New York City. "I think that's because women are taught in their girlhood to think of money as a reward that's given, not earned."

A gift, by nature, is controlled by the giver—an employer, a husband, a father—not the receiver; a woman who feels, deep-down, that her money is a reward won't feel that she can depend on herself to acquire more. If a woman doesn't consider the bonus she worked hard for to be hers by right, if she thinks every promotion may be her last (who knows if her goodness will be recognized again?), how can she dare to manipulate the money she's got—and risk losing some in the search for profit?

Feelings like these have made women considerably more hesitant to take risks with their money than men are. But women's willingness to risk is starting to zoom. In a 1979 study by the Investment Company Institute (the national association of the mutual-fund industry), the most notable difference between male and female attitudes towards money was that women were substantially more conservative, favoring savings instruments over stocks or bonds. In 1983, according to a survey by the New York Stock Exchange, more than half the nation's shareowners were women—and over four million of these women owned stock only since 1981. "In general, I think that women still tend to be more cautious than men," says Randall Rose, a money manager who handles portfolios of $1 million and up. "Historically, you've had women with equal talent making less money and having a smaller net worth, and their job security is less; all of these factors create a psychological environment of insecurity." But, as women get used to handling their own finances, they understand that investing works, it makes them richer; and they become more assertive. "Some of the women whose money I invest are professional women—and they wouldn't dream of being passive about their money," Rose says. "When you get into the economic category that I deal with, you're dealing with bright people of either sex and they let their views be known."

> *"Women whose money I invest wouldn't dream of being passive," says a manager for millionaires*

Once women find their voices as investors, they find themselves in the position of having to play catch-up economically. "Women can free themselves from feeling that the only way to make money is to earn it through labor," says Adriane G. Berg, an attorney and board member of the International Association of Financial Planners. "They can compensate for earning less by finding income-producing investments—high-income bonds, for example. Their principal is safe, and they can live better. And when they feel that they're earning enough, then they take the next step, which is investing for growth. Men often go directly to this stage because they are making enough income from their salaries alone."

Another strategy Berg finds herself recommending to her female clients is buying real estate. "Real estate is a tremendous moneymaker as well as a great tax shelter, and feels very natural to many women. They can use skills and knowledge they already have—they're clued in to neighborhoods and schools, and they often have an eye for fixing a house up. And real estate is comforting, because it's so *(Continued on page 205)*

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money

(Continued from page 202)

concrete,'' Berg says.

If this approach seems unduly domestic, what it actually does is give the same weight to women's traditional sources of information as is usually accorded to hot stock tips from a corporate-honcho squash partner. The assurance with which women assume that men handle their money often has more to do with a better developed buddy system than with actual knowledge. ''For want of a better term, I call this approach the 'locker-room syndrome,' '' says Claire Longden. ''A man has a friend who likes a certain investment so he'll buy it too. Planners often complain that women ask too many dumb questions, because they'll open up their hearts and admit they don't know what they're doing. But the truth is that many men don't ask enough questions.'' Flip a complaint and you find an advantage. You can reread the comments that women are afraid of risk and notice that women are more prudent with limited resources.

One money manager interviewed insisted that there was absolutely no difference between his male and female clients—and thought suggesting that there are any is simply a marketing ploy. ''Sex is my last consideration, coming after age, income, and interest,'' says Wayne Chodkowski, president of Business & Wealth Advisors, Inc. in Atlanta, Georgia, a financial planning firm. ''Women don't have special needs; people have special needs. The idea that women are more conservative is a myth as well. I have one client who was investing in growth stocks until she was ninety-two, when I finally persuaded her to switch to income investments and travel around the world a few times.''

Even if a planner chooses to consider sex after age, income, and interest, the fact remains that sex is often a major determinant of those other variables. Women do, statistically, have longer lives than men, so their retirement plans should start sooner—whether they are married or single—for them to have time to prepare adequately. Women do, statistically, earn less than men, so their investments should be working harder. They may recoil from taking control of their financial affairs, which may make them feel anxious, even angry. Although economics may have no sex, economic circumstances usually do.

But as women gain professional mastery, and the confidence and clout that goes with it, they shake the self-limiting attitudes that, more than anything else, separate their financial lives from men's. The new flood of female investors in the stock market represents just one of the many practical steps women are taking to give themselves economic security. Women may still have financial catching up to do, but they are doing it; and as they become more actively engaged in investing, they find that their ''special needs''—which really boil down to information, experience, and assurance, essentials that have nothing to do with sex—are being filled as well. ▽

VOGUE, February, 1985

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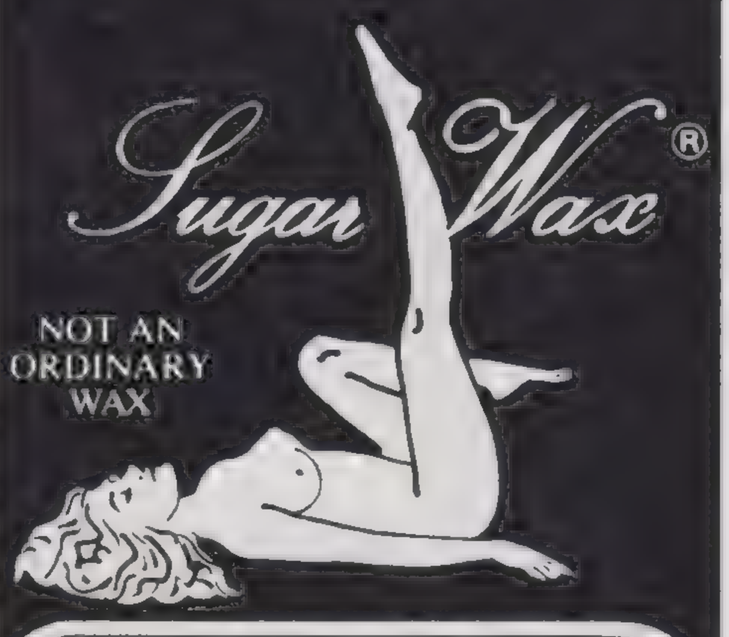

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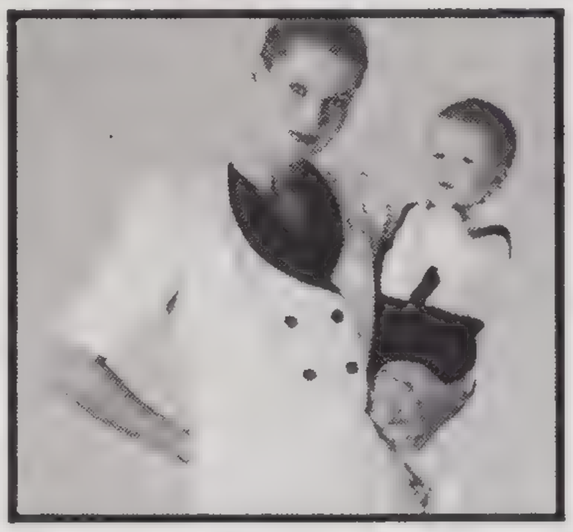

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FOOD AND YOUR HEALTH

the fiber fix

Second in a series on new medical research into the role of diet in prevention of disease: the importance of fiber, a new-old way of eating in which roughage is rediscovered

By Melva Weber

In the last decade, dietary fiber has been awarded a place of importance in nutrition, has been medically recognized in terms of special diets for some disease conditions, and has been praised as a virtual cure-all by some health enthusiasts (causing others to view it with suspicion). Many years ago, it was called "roughage" and considered good for you; but as foods became more and more processed and refined, fiber was systematically removed from more and more foods. Now, it's being retained—or even added.

In the January issue, Vogue described the first major step toward multi-purpose protective eating habits—control of food fats, which for most of us means lowering the amounts and proportions of fats, oils, and meats in our daily diet. The next step is to emphasize food fiber. A natural and essential follow-up, when we trim the fat, is to seek the satisfaction of bulky foods; these, we are learning, also have protective value.

British physicians Denis Burkitt and Hugh Trowell stirred the interest of health professionals in England and America when they produced evidence that diseases common to industrialized society—cancers of the colon and rectum, diabetes, heart disease, gallstones, hemorrhoids, and intestinal diseases—were almost unknown among rural African people. The difference, the two believed, was that industrialized populations ate diets high in meat, fat, sugar, and refined products but low in whole grains, fruits, and vegetables. Africans, on the other hand, had very little meat or fat but quantities of high-fiber vegetables, grains, and fruits, producing frequent and bulky bowel movements.

WHAT FIBER IS, WHAT IT ISN'T

Nutrition scientists have had problems in defining and determining the fiber content of foods. Fiber isn't digested by enzymes in the small intestine, nor is it converted to glucose for energy, though part of it, the soluble fiber, is broken down by the large intestine. Said Marie Cassidy, Ph.D., professor of physiology at George Washington University, Washington, DC: "Fiber has no nutritional value per se, but it does have nutritional impact." It appears to set off changes in intestinal cells and in the pattern of hormones released by the body. Thus, a high-fiber diet can help stabilize blood sugar in diabetic patients, and too-high blood cholesterol levels may be reduced by eating a fiber-rich diet.

FIBER TYPES: BULKIES AND GELS

One kind of food fiber is high-bulk, insoluble fiber such as cellulose, hemi-celluloses, and lignin from plant cell walls. Whole grains, bran, and beans provide much of this type of fiber, which speeds up the passage of food through the digestive tract. The second kind, soluble fiber, which includes pectins, gums, and gels, is supplied largely by fruits, vegetables, peas, beans, whole-grain oats, potatoes and slows down the movement of the foodstream, delaying the absorption of nutrients in the intestine. (Many foods have both types of fiber in varying proportions, see chart.)

Some nutrition researchers warn that excessive intakes of food fiber might deprive the body of important nutrients because both types of fiber are able to bind minerals such as calcium, magnesium, and iron, along with some trace elements, making them unavailable to the body. Answers to the question "How much is too much?" are being sought. At present, the rule of thumb is that thirty to forty grams of food fiber per day is about right. Our standard diet carries only twenty grams of fiber, indicating that most of us can safely and profitably double the fiber we eat.

The noted diabetes researcher James W. Anderson, M.D., at the Veterans Administration Medical Center, Lexington, Kentucky, prescribes special high-carbohydrate, high-fiber diabetic diets that have up to seventy grams of fiber per day in short-term diets, fifty grams in maintenance diets for extended use. He does not think the fiber levels in these diets set off nutritional deficiencies, but he adds a daily multi-vitamin supplement as insurance. Dr. Cassidy suggests that calcium supplementation is also good protection, particularly for women, to ward off postmenopausal osteoporosis.

HIGH-FIBER STARTER RULES

If your daily eating pattern is less than generous in fruits, vegetables, and whole grains, consider giving it a boost. Fiber-rich eating is great for the figure, *(Continued on page 209)*

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the fiber fix

(Continued from page 206)

a friend to teeth and jaw muscles; can even generate an exhilarating sense of well-being and virtue.

Fiber capsules, which soon may appear in widespread markets, are not the same as fiber-bearing foods, states Dr. Cassidy, who conducts research on the uses, benefits, and possible problems of supplemental fiber concentrates. Research so far indicates that fiber's metabolic action is linked to its being an integral component of a food. "So you can't simply pop some fiber pills and then eat a candy bar as a substitute for a good meal," she said. What's more, it could be dangerous to swallow dry insoluble fiber, especially in a compressed form. By absorbing fluid rapidly it could swell up and cause serious blockage in the digestive tract, or even cause rupture of the lower esophagus leading into the stomach.

Barbara Levine, R.D., Ph.D., of New York's Nutrition Information Center, listed these pointers for adding food fiber to your life style:

- Aim for forty grams a day.
- Add fiber to your diet gradually; give your system time to adjust.
- Include fruits and vegetables as well as brans and grains, to get the different fibers.
- Drink plenty of fluids with whole grain/bran foods.
- Some high-fiber diet breads contain wood cellulose, which may be constipating. Avoid them.
- Use raw or lightly cooked foods rather than puréed or well-cooked ones.

Like Dr. Cassidy, Dr. Levine advises, "Be sure your entire diet is a good one. You can't just add fiber to a poor diet and expect good results."

TAKING FOOD FIBER'S MEASURE

Analyzing fiber contents of foods for nutritional purposes is, for food scientists, virtually a new procedure. The early laboratory methods, using chemicals to destroy the non-fiber substances in a food sample, then weighing the residue, yielded "crude fiber" levels, which were often seriously at variance with the proportions of fiber actually available to the digestive system. So a number of laboratories have performed their own analyses, by various methods, to get the charts of fiber content, both soluble and insoluble, that we use today. They're useful indeed for our general dietary guidance, though you may note some differences among lists. In the works, however, are agreed-upon laboratory methods that will standardize the analyses and make it possible to fine-tune one's menu-planning for fiber.

At the Food and Drug Administration, Leon Prosky, Ph.D., headed a collaborative study with fellow food analysts in nine laboratories and in five countries, to test a fiber-measurement method using enzymes—as the human digestive system does—to digest protein and starch from food samples, followed by steps to extract and dry the soluble and insoluble fiber elements, so the final substance would most accurately represent total food fiber. The test collaborators worked on matched samples of soy, white flour, rye bread, potatoes, rice, and wheat bran, oats, corn bran, and whole wheat flour. The analysis method showed a high rate of agreement in results—an indication that the test method may become the official standard, and we'll have extensive and highly reliable lists of fiber content in foods.

WHERE FIBER COUNTS

Colon cancer, which takes more than fifty thousand lives yearly, is a major target for prevention by protective eating habits. Though nutrition leaders have argued about whether food fiber helps prevent colon cancer, Health and Human Services Secretary Margaret Heckler has spoken in support of the view that increasing dietary fiber, along with reducing fat in the diet, can cut down the incidence of colon cancer by 30 percent. That's twenty thousand lives each year.

Constipation, a widespread ailment, is commonly relieved by increasing bulk in the diet; and it seldom occurs in people who habitually eat high-fiber foods. Diverticulitis, inflamed outpouchings in the intestine, once was treated by low-residue diets. Now physicians recommend the opposite—generous use of bulky, fiber-rich foods. Digestive problems such as irritable bowel syndrome, or colitis, may have multiple origins, but they're often relieved *(Continued on page 210)*

the fiber fix

(Continued from page 209)

by raising the fiber intake. And those who must avoid constipation to prevent aggravating hemorrhoids often successfully use high-fiber foods such as whole-grain breads, bran cereals, apples, and potatoes.

Dr. Anderson, who directs the HCF Diabetes Foundation in Lexington, publishes a quarterly newsletter, *Diabetes and Nutrition News*, as a service to diabetics. (HCF stands for high carbohydrate/fiber.) As noted earlier, Dr. Anderson's research has indicated that fiber has important effects on glucose and fat metabolism. For most of a decade, he has treated diabetic patients with HCF diets to reduce insulin requirements, has found that blood cholesterol and triglyceride levels also are lower. And more recently he has shown that the high carbohydrate/fiber diets can significantly reduce high blood pressure, an effect that appears to be associated with soluble fiber, plentiful in oats and beans. On maintenance diets that include daily one and one-third ounces of oat bran as cereal or in muffins and about five ounces of cooked beans as soup or baked beans, patients had cholesterol scores lowered by 22 percent.

Dr. Anderson stresses that his high-fiber diet plans are not a cure-all for the entire diabetic population; they are very good for certain patients who are carefully selected by their doctors. He has not used the diets for children and feels they are of limited usefulness for juvenile diabetics.

GRANDMOTHER'S TABLE

Earlier in this century, food history shows, the average American diet provided about forty grams of fiber each day—just about ideal, by current standards. Where did it come from? Potatoes were prominent in the daily fare; and even a small potato carries almost four grams of fiber, with more than half of it of the soluble type. Beans were a favorite home-cooked food, in hearty bean soup and wonderful baked bean main courses. The great garden vegetables—peas, parsnips, carrots, tomatoes—held important places in those earlier home menus.

Grandmother used to tell us that oatmeal would stick to our ribs. Whole oats do have a good balance of soluble and insoluble fiber, and the oat bran used in the Anderson diet plans is metabolically active.

An apple, like a potato, is an excellent fiber source, about four grams in a modest-size fruit. Most of it is of the soluble type, notably pectin. Faith in the "apple a day" advice is newly justified.

QUICK LIST FOR FIBER EATERS

(Fiber totals may vary from laboratory to laboratory until standardized testing is adopted. Expect more fiber data in the near future.)

Fiber (in grams)	Total	Soluble	Insoluble
VEGETABLES			
Peas, half cup	5.2	2.0	3.2
Potato, small	3.8	2.2	1.6
Carrots, half cup	2.2	1.5	0.7
Tomatoes, half cup	2.0	0.6	1.4
FRUITS			
Apple, small	3.9	2.3	1.6
Pear, small	2.5	0.6	1.9
Strawberries, ¾ cup	2.4	0.9	1.5
BREADS, COOKED CEREALS, BEANS			
Bran (100%) half cup	10.0	0.3	9.7
Whole grain bread, one slice	2.7	0.08	2.6
Corn grits, half cup	1.9	0.6	1.3
Whole oats, half cup	1.6	0.5	1.1
Brown rice, half cup	1.3	0	1.3
Kidney beans, half cup	4.5	0.5	4.0
White beans, half cup	4.2	0.4	3.8

*From *Smart Eating Guide* by Bonnie Liebman, M.S., Center for Science in the Public Interest. To order, write C.S.P.I., 1501 16th Street N.W., Washington DC 20036. Enclose check or money order for $3. ▽

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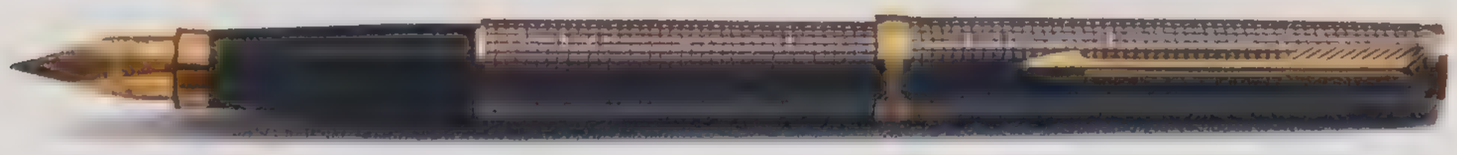

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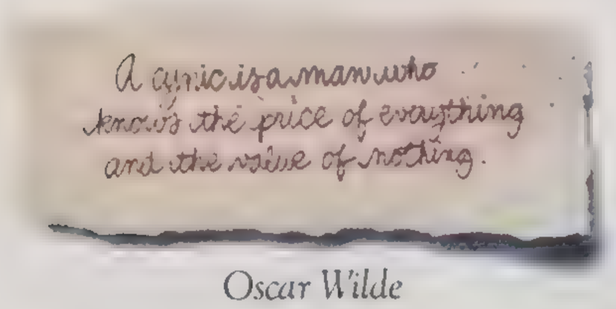

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the silent type

In a rare interview,

a Londoner catches up

with Sam Shepard,

America's most intense,

elusive sex symbol

By Stephen Fay

There was nothing to distinguish Sam Shepard from other men eating breakfast in Pasquale's commendable restaurant in Santa Fe, high in the mountains of New Mexico. Shepard was tanned, wore a checked shirt and jeans, his riding boots were well trodden at the heel, and he talked about horses. True, his cheekbones were uncommonly fine, and his brown hair fell perfectly back into place after he had run a hand through it. But, apart from one man with whom Shepard plays polo pausing to greet him, nobody interrupted our conversation, or even glanced self-consciously across at our table.

Yet the Sam Shepard eating his omelette was the very same man described by playwright Marsha Norman only a year ago as "The most exciting talent in the movie world, and one of the most gifted writers ever to work on the American stage." More crisply, *New York* magazine describes Shepard as "The new American Hero."

Acting and playwriting are only two of Shepard's skills. Indeed, listing the others leads irresistibly to the conclusion that Shepard is the American West's version of Renaissance man. He is also a capable theater director and a fair musician on drums and guitar. He is an accomplished horseman, and has lived with a beautiful film star, Jessica Lange, and the love-child of her relationship with the dancer Mikhail Baryshnikov, which makes him sufficiently glamorous socially to be a prized target of gossip columnists. *Paris, Texas*, the film Shepard wrote for the German director Wim Wenders, won the Palme d'Or at the Cannes Film Festival last summer.

As a particular favor to Wenders, Shepard agreed to be interviewed before *Paris, Texas* opened in London. This is not a common occurrence. Shepard is a man of sufficient *chutzpah* to have resisted the producers of *The Right Stuff* when they tried to persuade him to be the subject of a *Newsweek* cover—publicity other actors would kill for. He himself says that he is pretty awkward during interviews, but I suspect that this is just an excuse. He is not garrulous but the conversation is spontaneous and relaxed, and Sam Shepard emerges as an untutored anarchist, an innocent pessimist, and besides that, a bit of a cowboy.

Sam and Shepard are his Christian names. Our hero dropped his surname, Rogers, when he left home at the age of twenty. He was born in 1943, and after his father's service in the Army Air Corps they settled in Southern California. The only thing Shepard positively enjoyed at school was animals, and when he left he worked as a ranch hand, getting to know horses, though never well enough to avoid losing money at the Santa Anita racetrack near Los Angeles.

Leaving California, Shepard was fleeing his family as much as the provinciality of the place. "My dad had a short fuse. He was an alcoholic with a lot of problems that are still a mystery to me—connected with the war I guess. He never settled down and though he tried his best at all kinds of things, he never could make it. I had a real dropping out with him at the end. I had to get out," he says.

The way he did so would make an improbable scene in a play. Our ranch hand, having identified particularly strongly with cowboys in the movies, sees an advertisement for an actor with a group of traveling players that performs in churches. He auditions and gets the part. Our apprentice then learns that actors are more dependent on authors and directors than he likes, and after the touring company disbands in New York, at the time when the theatrical equilibrium shifted from on to Off Broadway, he begins to write rather than act. "It was as though somebody was stuck somewhere and had nothing to do but whittle on a piece of wood, and all of a sudden discovered he could make sculpture." Poring critically over his early work, analysts have detected the influence of Beckett. *Waiting for Godot* was indeed one of the few plays Shepard had actually read. He found it stunning, but claims that Beckett had *(Continued on page 216)*

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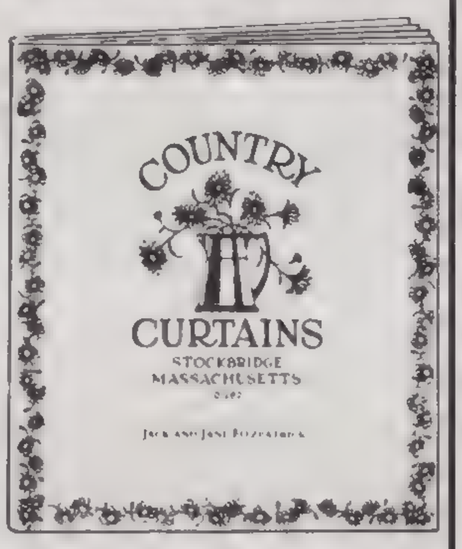

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sam shepard

(Continued from page 213)

no more influence on him than Buddy Holly or Little Richard. This could sound intolerably glib, but I believed Shepard.

He inherited his father's attachment to country music and jazz, and in the late 'sixties he worked in clubs and played drums in a rock band, the Holy Modal Rounders. By then he had also married an actress, had a child, and left them for the *louche* life of the Chelsea Hotel where he lived with a rock poet called Patti Smith. He had avoided Vietnam by convincing the draft board that he was a drug addict, and this was only an exaggeration of the truth. "Drugs were part of my life then, particularly when I was playing with the band. Everyone was taking something, but it was so exhausting to get stoned every day. I felt I wanted my energy to write: if I hadn't I'd have become a street druggie then." In 1971, retrieving his wife and child, Shepard fled for a second time, to London on this occasion. Why London? "I wanted to go somewhere where they spoke English."

He had not been quite so feckless in New York as his oral autobiography suggests. He had worked on film scripts and come away with some foundation money. Then Sam went to live in London's Shepherd's Bush, and looked for work with another band. Meanwhile, being a betting man still, he discovered greyhound racing at White City, and thought it the most exciting thing in London.

Through a musician friend, Shepard finally found his way back to the theater. He probably made as much money out of the dogs as he did out of his plays, even though four were produced in London. By 1974 Shepard was homesick. He had not stopped thinking about America simply because he had left it: distance began to lend enchantment. He started talking about the endless mystery of America and the music in the language, and to wonder why he was writing American plays in London. It was time to go home.

In his plays, Shepard's characters shout a lot, and fight each other quite often. He admits it freely: his work is violent because it is about America. So the violence is not a device to shock or alienate audiences? "No, you can observe it every day. It's outfront violent, there's no other way to describe it."

Including verbal violence?

"Violence is violence. It's a tangible presence, you feel it everywhere in America. There's no need to be frightened of it. I find I can use it as a vehicle for other feelings."

And is it characteristically American?

"No, just more outfront here, especially when violence is a code, which it is when it stems from the macho psyche of the American male. Violence is looked upon with a kind of pride, there is no shame involved. But everyone suffers, men and women."

The kind of film plots in which Clint Eastwood and Charles Bronson regularly play give his theory substance. But Shepard's plays are different. They are not intended to allow his audience to remain comfortably detached from and entertained by the action as they can be in the cinema. Rather, his plays set out to confront the audience with a view of America as a fragmented, unhappy society.

Shepard rarely laughs out loud, but he smiles more often than our talk might suggest. I asked him why he thinks it is that Country and Western music is so invariably sad. "Because, more than any other art form I know of in America, country music speaks of the true relationship between the American male and the American female."

And what is that?

"Terrible and impossible." He said this with some laughter in a low key, but I thought he meant it. Like the laughs in his plays, the humor barely hides the melancholy. *True West* and *Fool for Love*, both plays about tortured families in the process of self-destruction, are unlikely to be broadcast abroad on Voice of America.

He avoided Vietnam by convincing the draft board he was a drug addict—only an exaggeration of the truth

The very idea of his being representative of anything, never mind the United States, would appear faintly risible to Shepard. The idea of putting politics into plays clearly displeases him, which is perhaps why he is scathing about the middle-class characteristics of his British contemporaries.

And what class is Shepard? He would contend that he is a member of no class, that he is too independent to belong to anything except the Santa Fe polo club. However, hasn't he recently become a member of a particularly distinctive American class, the one that stars belong to? Shepard does not deny it, especially after I hold up various articles announcing him as "an American original" and analyzing his "genius." Shepard is mildly embarrassed: "I just look on those as publicity gimmicks. Journalism is so hard-up for heroes that it has to create them. It's an American tradition. We invent heroes all the time."

Shepard did not become famous by writing plays. Once again, it happened by accident, and once more, it involved acting. When he returned to America in 1974 he went to live in northern California. His plays were performed at the Magic Theatre, San Francisco, and one of them—*Buried Child*—was so successful that it carried off the Pulitzer Prize in 1979. He was beginning to write autobiographical fragments that appeared later in a book, *Motel Chronicles*. He had rediscovered horses, and rode well enough to take part in small-town rodeos.

But in 1978 he first appeared on the screen. In the film *Days of* *(Continued on page 218)*

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sam shepard

(Continued from page 216)

Heaven, Shepard played a Texas rancher, doing so only as a favor to a friend who had written the script. Four years and three films later, Shepard met Jessica Lange on the set of *Frances;* four years and *four* films later, Shepard had been nominated for an Oscar as best film actor for his performance as Chuck Yeager in *The Right Stuff*. And his life had changed. Like it or not, acting had made him a celebrity.

Shepard feels ambiguous about his skills in the film business. "Film acting is a whole world unto itself," he remarks. "There's a certain voyeurism about the camera. With a live audience, an actor has to meet total physical and emotional demands, while in a film you can use little pieces of yourself and that's construed as acting."

Were it not for Jessica Lange, Shepard would no more go to the movies than he goes to the theater. "Jessica grew up on the whole Hollywood thing. She has a knowledge of the history of the cinema and her place in it, and she can pretty much call the shots. It's unusual, but now the actor can determine the director, even the producer in a film." Last year, she co-produced *Country,* starring herself and Shepard. It was harder work than either of them expected.

Shepard has not greatly enjoyed his recent success, mainly because of private problems. Having set up home in Santa Fe, he has worried about his teenage son Jesse. Several months ago, Shepard's father, who had settled nearby, wandered into the road and was killed.

When we talked, Shepard had not even managed to see a finished version of his latest film, *Paris, Texas*. I had seen it before we met, and he questioned me anxiously about the film's ending: having written it, he had only the sketchiest idea of how it looked on the screen.

Wim Wenders, the director of *Paris, Texas,* had read *Motel Chronicles* which he thought might provide the basis for a script. When it did not, Shepard wrote another plot, though the material was familiar Sam Shepard stuff. A fractured American family is brought together only to break up again into different pieces. "We did try a happy end, but that was just too pat," says Shepard. The hero rides off into the sunset (though in an old pick-up truck rather than on a horse) to confront something in himself. "Whatever he has to face, he has to do it alone." Though this could come from the blurb of any Western novel, the impression Shepard leaves is more bleak than the words sound.

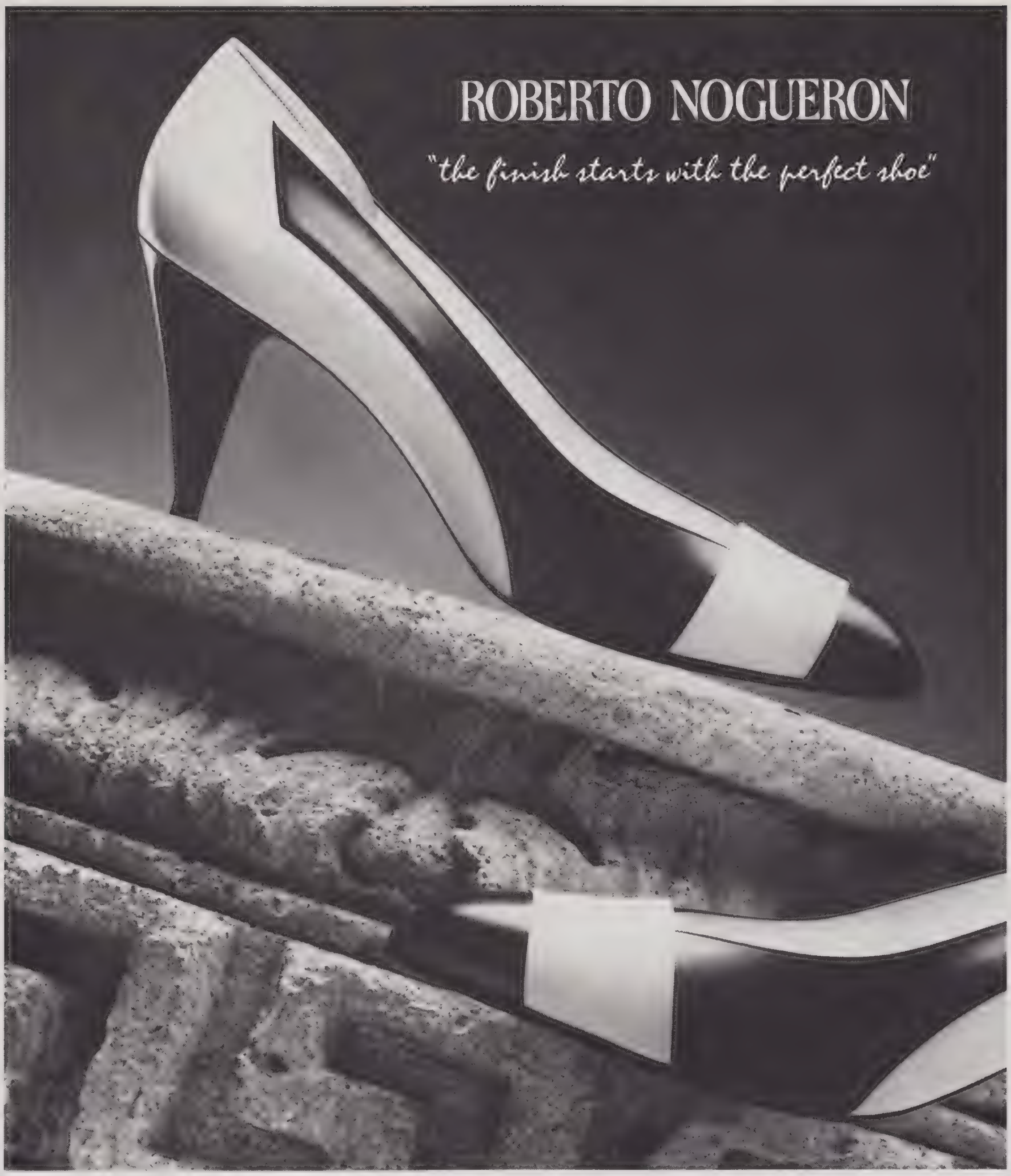
A Shepard play could hardly end any other way. The most identifiable theme in his work is of characters' trying vainly to control their destinies. The attempt to do so, though not uniquely American, is typical of the country, especially of the West. And throughout Shepard's conversation I picked up hints that he is not unlike these characters himself, though perhaps more successful than any of them. It is perhaps his self-conscious attempt to control his destiny that encourages fellow countrymen to think of Shepard as a hero.

Unprompted, he gave me two examples of his determination to keep this control. It is common knowledge that he refuses to fly, which causes him to spend many days driving across the United States, much as his father did in the 'forties. However, when Chuck Yeager, the most famous pilot of all, offered to take him up in a small plane he was perfectly happy to go because he could watch Yeager, and he trusted him.

This constraint means that Shepard does not see the London productions of his plays. If he did fly, British audiences would probably see the plays only if Shepard were allowed to direct them himself. After sitting uncomfortably in the stalls watching other directors mold his work, Shepard has decided that from now on he will take control of this, too. It is a grand urge to create something whole that satisfies him. When he has finished writing his new play, an ambitious piece in three or four acts, he will direct it in New York.

"I guess I'm always hoping for one play that will end my need to write plays. Sort of the definitive piece, but it never happens. There's always disappointment, something missing, some level that hasn't been touched, and the more you write the more you struggle, even if you are riding a wave of inspiration. And if the piece does touch something, you always know you haven't got to the depths of certain emotional territory. So you go out and try another one."

That is the speech of Sam Shepard playing his own authentic self. ▽



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A CHAT WITH ANGELA CARTER

By Patrick Kinmonth

Angela Carter is the bad fairy of British Letters. She writes about the things that other writers don't, cutting through the weird undergrowth of human relations to the subconscious of our motives and desires. She has, more than any other writer from England in recent times, changed the acceptable definitions of women and men, reversing stereotypes and creating new roles.

Her love for the working of the human mind is matched by an unusually fertile visual sense. No wonder, perhaps, that the film of her short story "The Company of Wolves" is such a howling success. Taking the story of "Little Red Riding Hood," she leads it well away from the safe path through the storybooks of childhood, and brings us face to face with roving packs of those dark exciting feelings we find so hard to describe. Carter can.

In her version of the story, Red Riding Hood is, as she says, "nobody's meat." When challenged with the final all-the-better-to-eat-you-with, she bursts out laughing: "Midnight; and the clock strikes....See! Sweet and sound she sleeps in granny's bed, between the paws of the tender wolf."

That's how the story ends (the film is something else), and it recalls a magical moment in *Nightwood*, that curious novel by Carter's imaginative precursor, Djuna Barnes, with whom she shares an intoxicating mixture of pure invention tempered by a fierce grip on reality. "God," Barnes wrote, "children know something they can't tell; they like Red Riding Hood and the wolf in bed!"

The film, directed by Neil Jordan, has an extraordinary effect on its audience. Expecting something along the lines of a horror story, they suddenly find that they are not being scared but taught, very pleasantly too, to see themselves and their emotions in a new light. The visual poetry of the film is stunning, the like of which has not been seen in the cinema since Ken Russell's brilliant "Women in Love," much approved by Carter as a translation of Lawrence's literary sensibility.

Carter is not feminist, in the embattled sense of the word; she is a femalist, exposing both wolf-men and literary lionesses. In her books, *The Bloody Chamber*, *The Sadeian Woman* especially, and her new novel, *Nights at the Circus*, she performs a number of brilliant and magical feats of writing. They are not magic tricks; they are magic truths:

Ms. Carter: Britain's bad fairy

"All the things that I worried about at the time of the film being made turn out to be the things that have made the film such a success. That was the result of Neil's cinematic intuition, which lets the film be both complicated and, as they say, approachable. The material is complex.

"I spend a lot of time in my subconscious, but we live on such good terms that it doesn't need to bother me out of working hours. It can knock off when I do.

"Although my work is absolutely based on the structure of dreams, I don't remember any of my own. Everything I know about them comes from Freud. My discovery of his work and surrealism changed my life. I looked at a lot of surrealist paintings, particularly Ernst's, read a lot of the writers. At the time I felt that I knew them. But that kind of romanticism comes and goes with me. Also, they were such rotten painters. Quite often the ideas are just not strong enough, and they are even proud of it, quite butch about being so crass. But I was affected by their idea of a continuum through the arts; that the mode of expression is secondary to the thing expressed.

"My imagery is not really to do with myth; it's much homelier. Myth is more pretentious; it tends to deal with gods and goddesses and archetypes. I prefer the imagery of folklore, which until recently was just the furniture of people's minds—not what people believe they believe, but what they know they know; walking under ladders, for example.

"I deal with the small fictions that people decorate their lives with. Things Lévi-Strauss said make life 'tastier.' I'm not terribly interested in things to do with religion, even pagan religion, but rather the deeper reality that makes religion necessary—'Cinderella' is a profound version of what people would like to believe." *("Books" continued on page 229)*

Sketch, ANDRZEJ DUDZINSKI. Photo, TIM O'BRIEN

Patrick Kinmonth *is an editor at British Vogue.*

Angela Carter:
not since
the Brothers Grimm
have fairy tales
been so hot...
Richard Sennett
on the fiction
of gay fiction...
Our Lady of
the Chaste Sorrows:
Anita Brookner,
1984 Booker Prize
Winner...
The Academy
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picks their winners
...more

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BY JOSEPH GARGIULO

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Talking about books

AN ILLUSTRIOUS INTOXICATION: With characteristic restraint the Academy of American Poets has issued a fiftieth anniversary volume, titled (like any dusty collection) **Fifty Years of American Poetry** (Abrams, $27.50). This is, in fact, an ingenious grouping of poems, one by each of the august Academy's chancellors, fellows, and award winners since 1934, and spanning five revolutionary decades of poetry writing in America. The works stand alone, without champions. No critical authority explains their relevance or craft; each poem speaks for itself, in passionate isolation. Even the striking wood engravings by Barry Moser are relegated to the table of contents, as if their presence would somehow compromise the poems' integrity.

Only on the last pages do we learn that some of the more illustrious poets represented here made the selections, and that the book's editor is Edith Pavese, who apparently deserves credit for such enlightening juxtapositions as Marianne Moore's airy "The Jerboa" with Muriel Rukeyser's earthy "Effort at Speech Between Two People"; or John Updike's miniaturist "Telephone Poles" with Robert Lowell's sweeping "For the Union Dead." Not immodestly, the Academy might have applauded Ms. Pavese's efforts more.

The book is full of lyric memories: Edna St. Vincent Millay's 1928 "The Cameo," chastely lamenting: "O early love unfortunate and hard"; and Ned O'Gorman's 1959 "The Kiss," bravely aphorizing: "Talk of passion is a winter thing." Never was true love celebrated in so cavalier a fashion as in John Hall Wheelock's 1961 "Hippopotamothalamium": "A hippopotamus had a bride/ Of rather singular beauty,/ When he lay down at her side/ 'Twas out of love, not duty—/ Hers was an exceptional beauty./ *Take, oh take those lips away*, etc."

There are, for this reader, discoveries: Gerald Stern's 1981 "I Remember Galileo," with its astonishing depiction of the mind as a frantic squirrel dashing across a highway; and Jane Cooper's 1977 "Rent," with its down-to-earth transcendency. What remains consistent over five decades is poetry's power to outwit, intoxicate, and (even today) inspire, and to hint unreservedly at the substance of an inner world. —CATHLEEN MEDWICK

Typing Against Caste

Gay fiction grows up . . .
women's fiction stays home
By RICHARD SENNETT

A few months ago I went to a meeting in New York on the "literature of the sexually oppressed." I went with foreboding, expecting an orgy of horror stories about the injuries inflicted on gays, lesbians, and feminists by male-chauvinist-capitalism, and a competition among the various groups over who had suffered most. Given the title of the meeting, I suppose the organizers had some such scenario in mind, but nothing like it happened.

There was a long discussion among young gay writers about how to deal with parental disappointment when the parents realized their sons were gay. Several lesbian writers talked about how they tried to reach out to straight women in their writing without being challenging or combative. The passions of everyone in the sessions seemed most aroused by the subject of writing well: how to avoid rhetoric, how to write about intimate experience without confessional bathos, how to make stories of sexual discrimination interesting to read. At the social hour after the day's discussion I ran into an old friend of mine who was one of the leading feminist writers of the late 1960s. "It's amazing," she said, "we're still licking our wounds while these young people have progressed to art."

ANDRESJ DUDZINSKI

My generation of gay writers, who began publishing in the early 1970s, tended to think the wounds were art—or at least that by exploring our wounds in print we'd arrive at something we might define as a gay esthetic. This was the spirit behind such magazines as *Gay Sunshine* or *Christopher Street* when they began. Of course good writing rises above the genre level: a good novel about homosexuals, like a good novel about blacks, is finally a good novel. But this truism is only half correct: people who write out of an intense experience of pain, confusion, and rage don't have a cool relation to their work. These young writers, if not cool, were at least more balanced than we were then and, sadly, are now: the lesbian writers of my youth, for instance, tended to think that feminist consciousness pushed far enough would have to lead women to reject sexual life with men, whereas the young lesbians at the conference studiously avoided making that connection. To be sure, these young people, like most young people now, are more pragmatic than the inflamed youth of the 'sixties, but they are also more compassionate, less willing to judge others. I left at the end of the day cheered and also *(Continued on page 230)*

Richard Sennett *is the author, most recently, of "An Evening of Brahms."*

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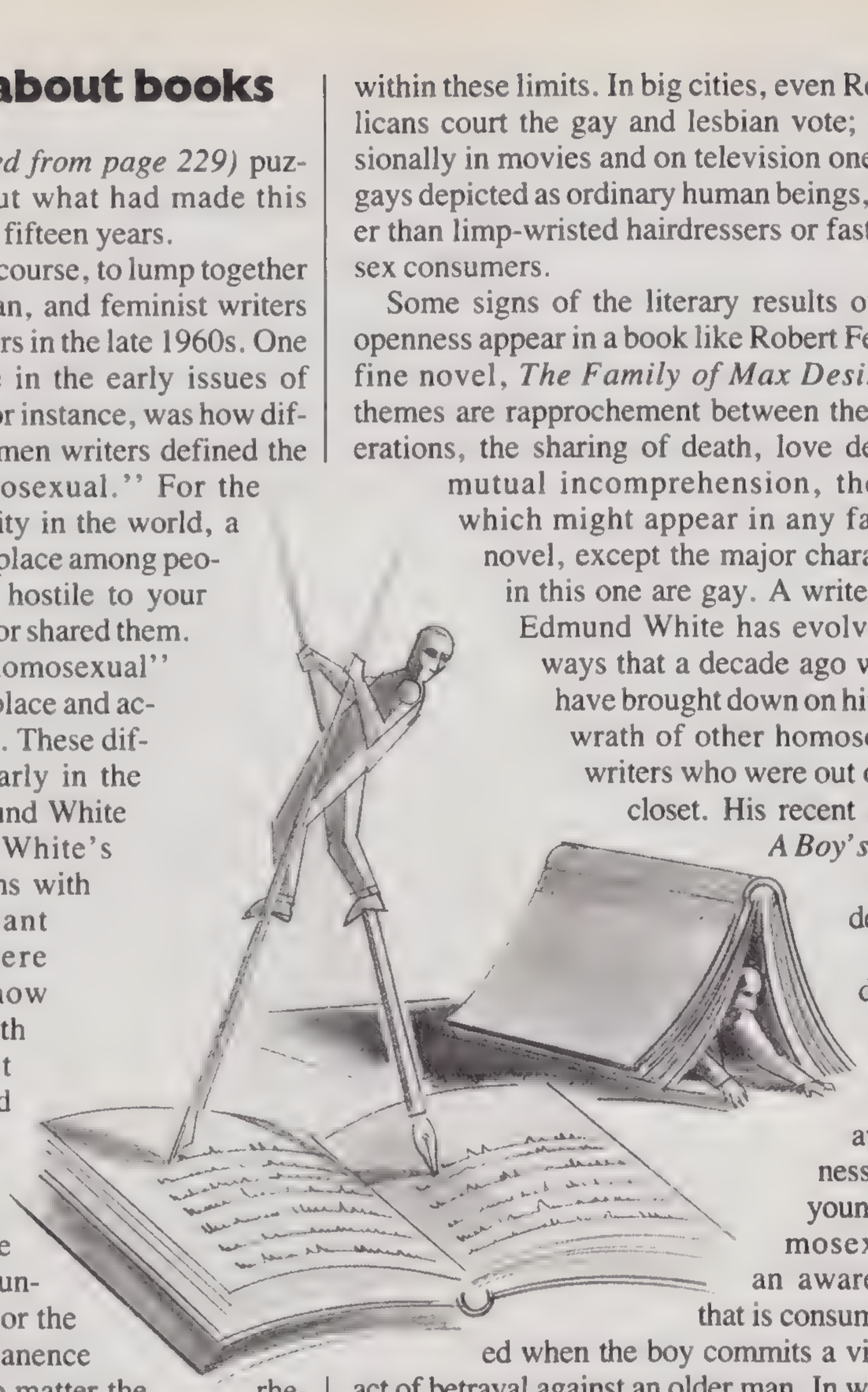
Talking about books

(Continued from page 229) puzzled about what had made this change in fifteen years.

It's misleading, of course, to lump together the young gay, lesbian, and feminist writers who began their careers in the late 1960s. One thing that struck me in the early issues of *Christopher Street*, for instance, was how differently men and women writers defined the generic term "homosexual." For the men, it was an identity in the world, a way of defining your place among people who were either hostile to your physical sensibilities or shared them. For the women, "homosexual" meant defining your place and actions in a relationship. These differences appeared early in the stories, say, of Edmund White and Jane Rule: for White's men, coming to terms with their sexuality meant understanding where they should live, how they should cope with straight men, what were the limits and possibilities of the work they could do (all roads lead to Art); the women Rule described coped with uncertainties of feeling or the possibilities of permanence in loving women. No matter the rhetoric of sexual liberation, the men were still thinking about their public roles, the women about their private relationships.



And yet I would say this writing forms a whole, and is of a piece with the other serious literature of the late 'sixties and early 'seventies; its writers—and readers—credited words with almost magic, redemptive power. We thought of the Norman Mailer who wrote *Armies of the Night* as a hero because he wrote himself into being that character in his book. Telling everything would make the world different, or at least transform the teller. It was an age of truth through confession, and art through truth; discretion was artificial, so we held nothing back. It made sense when those in power told transparent, destructive lies.

The young people to whom I listened at the conference perhaps broke away from these nostrums because something my generation could never imagine has happened. Society now lets the young be themselves; they have a freedom we thought it would take a revolution or a century to create. As a result of society not bothering so much about their sexuality, they don't bother so much about it; as writers they use their sexuality as a starting point. This freedom has its limits; a young lesbian writer in a small Midwestern town will feel more social pressure than she would in New York or Los Angeles, where hardly anyone cares; the Moral Majority can put an icy grip on the ERA. But no one of my generation could have ever imagined the degree of tolerance and indeed sympathy American society has shown within these limits. In big cities, even Republicans court the gay and lesbian vote; occasionally in movies and on television one sees gays depicted as ordinary human beings, rather than limp-wristed hairdressers or fast-lane sex consumers.

Some signs of the literary results of this openness appear in a book like Robert Ferro's fine novel, *The Family of Max Desir*. Its themes are rapprochement between the generations, the sharing of death, love despite mutual incomprehension, themes which might appear in any family novel, except the major characters in this one are gay. A writer like Edmund White has evolved in ways that a decade ago would have brought down on him the wrath of other homosexual writers who were out of the closet. His recent novel *A Boy's Own Story* depicts the dawning sexual awareness of a young homosexual, an awareness that is consummated when the boy commits a vicious act of betrayal against an older man. In writing what once would have been called a "politically retrograde" story, he has succeeded in creating a work of art with a universal meaning: every adolescent's sexual awareness involves at some crucial moment the experience of betraying someone else who offers love. Right-wing zealots talk about sexual toleration as somehow encouraging a decline in morals. These novels are, on the contrary, essentially moral; because of this they have found a much more diverse and larger readership than the gay fiction written during the early, hot days of Gay Liberation.

American society has made this openness possible for reasons that may have to do more with anxiety than approval. We are a nation that needs to know who people are, because "we" are a collection of diverse ethnic and racial groups, each with its own rapid history (grandchildren who cannot understand the words of their Russian or Italian grandparents), all of us restlessly on the move. The fact that America is so fluid and fragmented means that identities are important for us to establish when we meet other human beings. We worry when we can't place somebody, a mirror of our anxiety about defining ourselves. In the last fifteen years, gays and lesbians have been placed; rather than keeping from others a vital secret, now these sexual minorities can at least be slotted into the mosaic of social life. No longer in hiding, now they have elicited a certain respect from others, however grudging, who only a few years ago would have snickered.

Having a shameful secret was never the problem of my feminist friend at the conference, a woman now in her late thirties, married with children, still licking her wounds. She's always had her place, her identity; the trouble was, she didn't want it. I've wondered, in the weeks since we saw each other, whether younger straight women writers will accept *their* places—or keep searching for new ones.

My friend's dilemma is captured by Renata Adler's novel *Pitch Dark*. By the standards of the late 1960s, this novel would not count as feminist: Adler does not write about men as enemies, nor exude confidence that she can write herself into being a different person. Instead, this confessional novel explores the myriad of different images that come from looking at oneself as a woman in a cracked mirror. Will younger women who are not part of a distinct sexual minority find it any easier to define themselves than Adler's character does? The younger women in Ann Beattie's stories don't. Can people live comfortably in our culture without a clear identity? So far, no.

And if this is so, then meetings like the one I attended may not be possible in the future. The fiction of sexual minorities, if never absorbed into the mainstream, may simply become writing of varied quality about a special subject, whereas writing that aims to evoke the condition of women in the mainstream may continue to be fiction in search of a center. In place of the myth that all oppressed groups share something essential, this literature would more accurately reflect the paradoxes of sexuality and identity in our culture.

Scrupulous Women

HOTEL DU LAC. By Anita Brookner. Pantheon. 192 pages. $13.95
Reviewed by MARGO JEFFERSON

Deborah Kerr was our lady of the chaste sorrows, the valiant spinsters, the ardent nuns and governesses. Luminous in reserve and renunciation, she seemed to have slipped from the pages of the Brontës and young Henry James into film; *(Continued on page 234)*

Anita Brookner: Curator of literature

ANDRES J. DUDZINSKI

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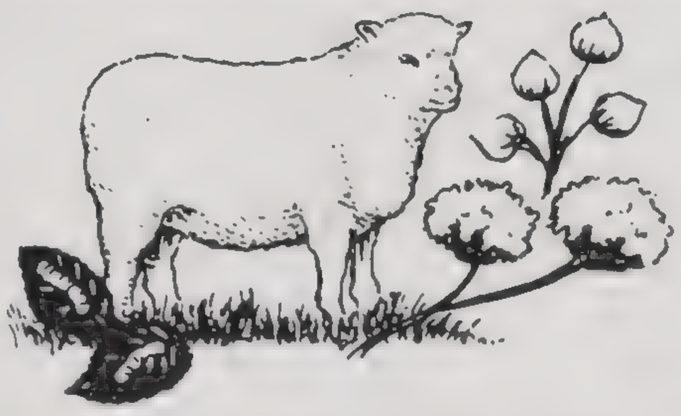

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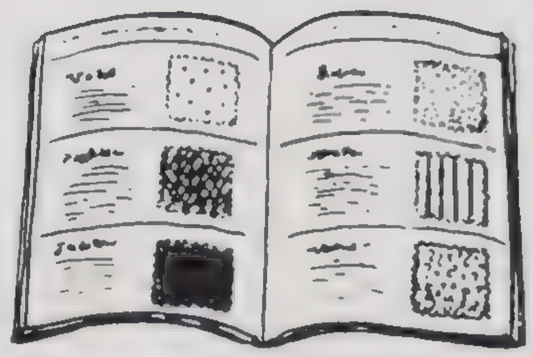

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Talking about books

(Continued from page 230) now, after quite a hiatus (such high-minded heroines had faded from screen-sight by the mid-'sixties), she has stepped back into literature through the novels of Anita Brookner. True, what was luminous has become meticulous, but then Brookner's leading ladies are writers and academics who turn Faith, Hope, and Charity into Self-Scrutiny, Longing, and Self-Effacement. Solicitously astute, they observe the world with irony but also with genuine feeling, attending to the needs of others in a way that ensures their own needs will go unheeded.

They are scrupulous women, excellent women; no match, in society or in the privacy of an affair, for ravishing and lustful women. The great issues are love; a marriage of true minds rather than of quiet desperation; making one's way in the world with dignity; and enduring loneliness with the quiet clarity that befits a lady and a scholar. As Edith Hope, the romance novelist heroine of *Hotel Du Lac*, observes: "In my books it is the mouselike unassuming girl who gets the hero, while the scornful temptress with whom he has had a stormy affair retreats baffled from the fray, never to return. The tortoise wins every time. This is a lie, of course . . . In real life, of course, it is the hare who wins. Every time. Look around you. And in any case it is my contention that Aesop was writing for the tortoise market . . . Hares have no time to read. They are too busy winning the game." And while they are doing so, Edith, having eluded a marriage of convenience in favor of a man who loves her only as conveniently as his marriage will allow, is recuperating in the discreet sanctuary of a Swiss hotel.

How appropriate that the Hotel Du Lac, "guaranteed to provide a restorative sojourn for those whom life had mistreated or merely fatigued," is filled with women, well-behaved laughter, and surreptitious misery. How appropriate, too, that Brookner, an art historian and careful reader, has filled her book with crisply rendered interiors and portraits in miniature.

Epigrams and aphorisms line up like pretty maids all in a row. I often felt I was reading a charming gloss on significant British women writers of the post-war years, presided over by a heroine who looks like Virginia Woolf and writes under the "more thrusting" pen name of Vanessa Wilde. *Hotel Du Lac*, which won England's 1984 Booker Prize, alludes with ironic fondness to Muriel Spark, Barbara Pym, Rosamond Lehmann, and Stevie Smith. There are fastidious nods across the Atlantic to Margaret Atwood and Mary Gordon. And an homage (slightly mocking) to Iris Murdoch is embodied in the elegant, perverse male lead, who tempts Edith to forswear her austere romanticism and marry for pride, prejudice, and position.

None of this is ponderous, mind you. Brookner's novels are entertainments; they move swiftly. "What behaviour most becomes a woman?" they ask again and again, with wit and with melancholy, in cunningly arranged plots. Has one no choice but to be a maiden lady of "modesty and merit" or a vain, glutted temptress? Apparently not, thus far: *Hotel Du Lac* is Brookner's fourth novel. But the heroines are more unusual than their dilemma. They are the daughters of Central Europe's Jewish refugees for one thing, well-versed in the exile's mournful wariness. For another, they are unromantic rationalists about their writing—a nice counterpoint to Brookner's high literary-mindedness. Writing is my way of reminding people I am here, the narrator of *Look At Me*, her third novel, confesses. "If my looks and my manner were of greater assistance to me I could deliver this message in person. 'Look at me,' I would say. 'Look at me.' " And "You thought, perhaps . . . that I wrote my stories with that mixture of satire and cynical detachment that is thought to become the modern writer in this field," Edith writes her lover from her veal-colored hotel room. "You were wrong. I believed every word I wrote."

As does Anita Brookner. And if to read her is to take a museum tour through select rooms of the English Ladies of Letters Portrait Gallery, it is a tour done with grace. The art historian has become a skilled curator of literature.

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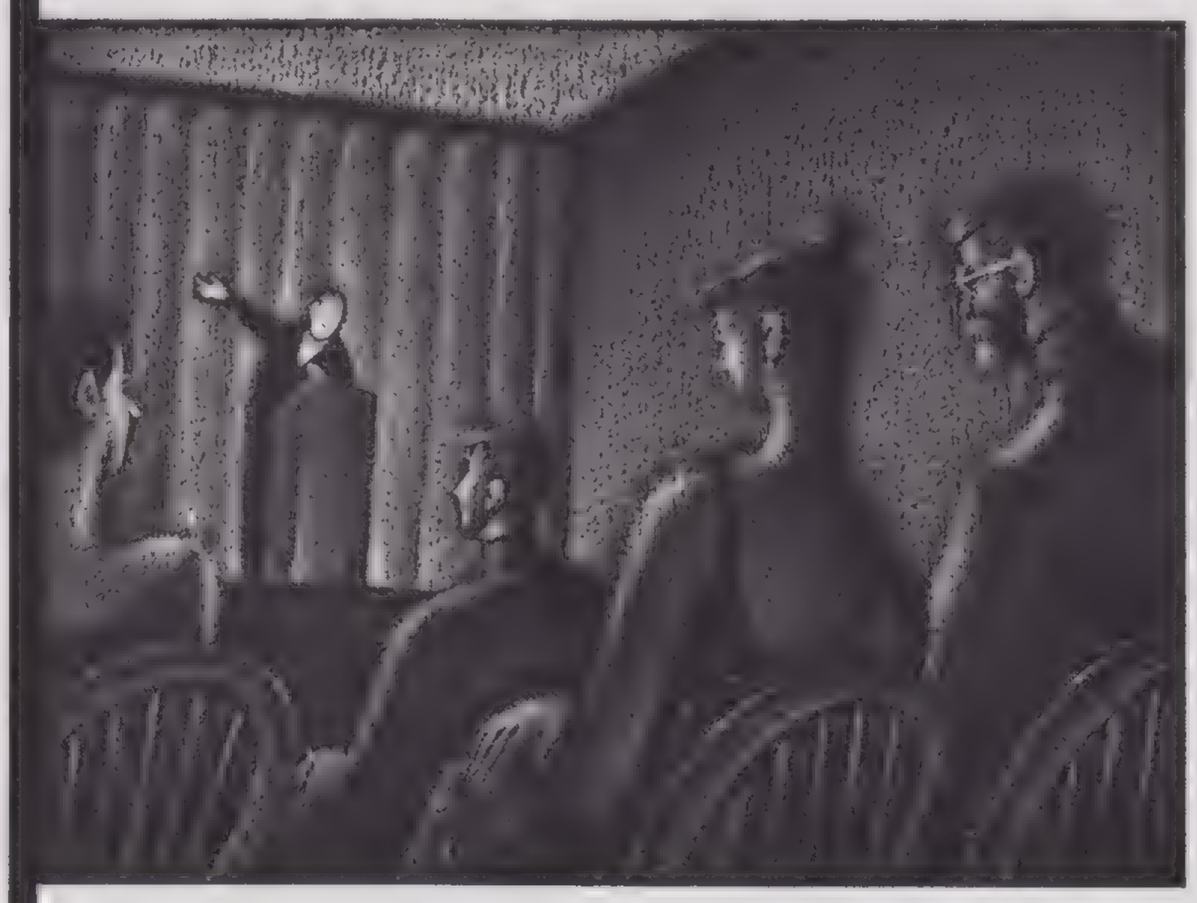
Talking about books

GETTING SAFE: "Sometimes really bad things happen to kids, even to the best kids," warn Sol and Judith Gordon in **A Better Safe than Sorry Book** (Ed-U Press. $5.95). They aren't kidding. It seems almost everyone you talk to lately has some story of being sexually abused as a child. Mention the subject and be prepared for a torrent of painful memories, released like pent breath by the complicit sympathy of recent press. We used to think this was a crime suffered by *other* people's children; now we know better. We used to warn children against taking candy from the man on the street; now we realize that the skulking "stranger" may not be a stranger at all. Recognizing that, adults must arm their children with clear, graphic instructions. The Gordons reject the coyness of language like "private parts" and emphasize for their young readers that it's okay to say "no" to a grownup. It's a well-meaning start—more must follow. —SUZANNE HART



Speak Previews

At readings, writers come out from under the covers
By DANA COWIN

"All writers are performers," said Daniel Menaker, an editor at the *New Yorker*, and a writer himself. "But instead of performing on stage, they perform in print." While this is true, there is one prominent exception: when writers give readings. At bookstores, libraries, colleges, and auditoriums across the country, writers reveal themselves to Dear Reader. They exchange the anonymity of print for the exposure of the stage.

It is this tension of reversal, and more, that Stanley Kunitz captured when he described a reading by the poet Theodore Roethke: "...for the first portion of his program he clowned and hammed incorrigibly, weaving, gyrating, dancing, shrugging his shoulders, muttering to himself intermittently, and now and then making curiously flipper-like or foetal gestures with his hands. But gradually, as the evening wore on, he settled himself into a straight dramatic style that was enormously effective and moving. When he came to his new 'mad' sequence, headed by the poem that begins, 'In a dark time the eye begins to see,' his voice rang out with such an overwhelming roll of noble anguish that many in the audience wept." Roethke's autobiography erupted on stage with the chafing of man, words, and audience.

The Poetry Center of the 92nd Street YM-YWHA in New York City, where this reading took place, is reputed to have one of the best reading series around. Recently, Italian semiotician and novelist Umberto Eco read from his best seller *The Name of the Rose*, in an English so expanded by the sensuous weight of his accent that the text seemed to take on another meaning. The voice that sometimes reads aloud in my head hid, thinking it should never come out again.

Poets, playwrights, novelists, foreign and American writers appear at the "Y". Eudora Welty, who says she really doesn't have the energy to do too many readings any more, chose to read there partly for sentimental reasons. The first time she ever read was at the "Y" after the publication of her first collection of short stories, *A Curtain of Green*.

Welty was a relative neophyte awaiting discovery. More sure-to-be-great-one-day writers and already famous writers will read this year as the result of director Shelly Mason's rigorous imagination, determination to get an eclectic, wonderful program for the Poetry Center.

It is probably easier to woo writers to appear in New York than anywhere else, but there are a lot of terrific writers who read in other places, like the Library of Congress in Washington, D.C.; the Loft, a center for writing and literature in Minneapolis, Minnesota; the Huntington Library near Los Angeles, California. The Loft gets poets like Nikki Giovanni and novelists like Mark Helprin to read and teach classes. "The programs help to cut the regional writers' sense of isolation. Many of the good writers go East, and almost all of our contact with them is through agents and publishers," says Bob Williams, publicity director at the Loft.

Readings and lectures can also plunge you into the midst of an exciting work-in-progress, or a just-finished, new work. In 1953, the audience at the Poetry Center had the exceptional pleasure of seeing Dylan Thomas's *Under Milk Wood* performed for the first time. Thomas was still changing lines minutes before the play went on; there was no dress rehearsal.

Readings, like this one, are windows into the womb—that very private place where stories gasp for life and push toward independence.

Here, on the following page, we offer a sneak preview—excerpts from the works-in-progress of four writers who will be reading at the Poetry Center this season.

(Continued on page 238)

TOM SCIACCA

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Talking about books

...My mind hardened, faceted and gleaming like a magic stone, and I saw my mother clearly.

She was still in the plane, flying close to the pulsing stars, when suddenly Omar noticed that the fuel was getting low. He did not love Adelaide at first sight, or even care what happened to her. He had to save himself. Somehow he had to lighten his load. So he set his controls. He stood up in his cockpit. Then in one sudden motion he plucked my mother out of her seat like a doll and dropped her overboard.

All night she fell through the awful cold. Her coat flapped open and her pale green dress wrapped tightly around her legs. Her red hair flowed straight upward like a flame. She was a candle that gave no warmth. My heart froze. I had no love for her. That is why, by morning, I allowed her to hit the earth.

—LOUISE ERDRICH, from *The Beet Queen*, a novel-in-progress. Her first novel, *Love Medicine*, was selected as one of the five best works of fiction of 1984 by the National Book Critics Circle.

JOHN LENNON

I

The music was already turning sad,
those fresh-faced voices singing in a round
the lie that time could set its needle back

and play from the beginning. Had you lived
to eighty, as you'd wished, who knows?—
you might
have broken from the circle of that past

more ours than yours. Never even sure
which was the truest color for your hair
(it changed with each photographer), we
claimed

you for ourselves; called you John and named
the day you left us (spun out like a reel—
the last broadcast to prove you'd lived at all)

an end to hope itself. It isn't true,
and worse, does you no justice if we call
your death the death of anything but you.

II

It put you in the headlines once again:
years after you'd left the band, you joined
another—of those whose lives, in breaking,
link

all memory with their end. The studio
of history can tamper with you now,
as if there'd always been a single track

chance travelled on, and your discordant
voice
had led us to the final violence.
Yet like the times when I, a star-crossed fan,

had catalogued your favorite foods, your
views
on monarchy and war, and gaily clipped
your quips and daily antics from the news,

I keep a loving record of your death.
All the evidence is in—of what,
and to what end, it's hard to figure out,

riddles you might have beat into a song.
A younger face of yours, a cover shot,
peered from all the newsstands as if proof

—MARY JO SALTER, from *Henry Purcell in Japan*, to be published by Knopf last month.

A row of boats sunk to gunwales was tied to what had been a dock. A large kid sat chest-deep in one, bailing with a clorox bottle scoop tied to his wrist. He drew the water near him and poured it out at arm's length.

"That's Bonaparte."

"Bonaparte?"

"That might be cruel," she said. "That might be cruel." She threw the bar rag at the sink. "They told us he had a bone apart in his head to explain his condition. That's how they said it, too. Well, we weren't too excited about it and got drunk and next thing, we're calling him Bonaparte. Is that cruel?"

"I don't know," I said.

She got us two more beers. Bonaparte was steady, bailing the Gulf of Mexico.

"He gives me the vim to go on," she said.

—PADGETT POWELL, from *A Woman Named Drown*, a second novel to be published by Farrar, Straus & Giroux sometime in the fall/winter of 1985.

WEDDING DAY

It is not leaving
mother
I am moving closer
to your gentleness
to your abundance
as well as
to your sadness

We do share
such vast secrets
such deep wisdom

I love you
those words like ripe fruit
fall from my lips
I know
Today I am beautiful

Eternity
that word for the two of us
is too distant and unnecessary
I do promise
tomorrow too I will be beautiful

Silence smiles
deities are envious
these are our days

—TANIKAWA SHUNTARO, translated from the Japanese by Harold Wright.

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entertaining

Bright lunches against an artist's backdrop...“in”-restauranting at Indochine ...hot-house table color—from the glamorous 'thirties By André Leon Talley

Her guests: A colorful mix of people from the fashion world, movies, the art scene and Paris social whirl. Her plot, for entertaining: said contemporary artist Jennifer Bartlett, “Even when it's chaotic, always an uncluttered mood.”

Married to actor/writer Mathieu Carrière, Jennifer Bartlett splits her life, each year, into six months in Paris, six months in New York, creates an uncomplicated style in both cities. “I loathe anything having to do with prescribed good taste,” she said. “I went to Helsinki, Finland, spent a day and a half there at a shop called Artex, and bought everything—from sofas, tables, lamps and chairs to garlic presses—designed by Alvar Aalto, for our Paris apartment.”

The appeal: things that are neutral, cheerful. “I never entertain in formal style; I usually have friends come in from a list that begins with three and expands to ten by the time we finish. In Paris, my cook throws her hands up, wails and weeps, then makes a marvelous luncheon for six at a snap. We do several pastas, including one using pesto made from homegrown basil.”

To finish: “Always fresh fruits or a fruit tart,” she said. “Against a cheery canvas of Aalto.”

Opposite her “Shadow” prints in painter Jennifer Bartlett's Paris dining room, above, her “neutral foil for entertaining”: Alvar Aalto chairs and table; all cutlery, glasses, and plates are also from Aalto's studio. For lunch, Swedish bread and Champagne are served with pasta and roasted duck; the meal begins with lemon-slice chicken consommé. Bartlett fills Aalto vases with blue thistles in the Paris living room, left; serves chocolate cake and coffee by the fireplace.

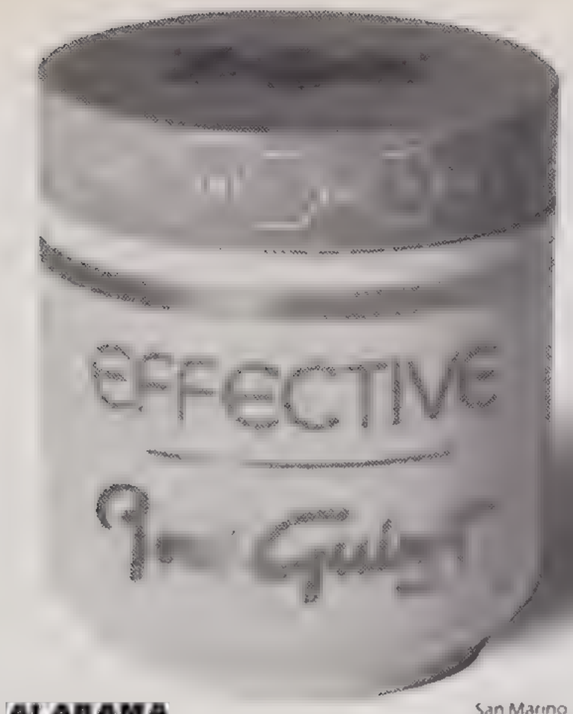
SWING-TIME TABLES

New/old options for bright tables: festive 'twenties and 'thirties accents. Clockwise, from left: pitcher and drink glasses by Venini, silver-plate cocktail pitcher at Muriel Karasik Gallery, NYC; a hell-red radio by Emerson, also at Karasik. China designed by Frank Lloyd Wright, found at Fifty/50; Lalique stemmed cocktail glasses from Lilit Ecletiques; cloth, Craft Caravan; all, NYC.

IT'S A JUNGLE

Vietnamese cuisine, always a delight in Paris, has been transported to NYC at Indochine—courtesy of Brian McNally, one of the originators of Odeon, the fashionable eatery in TriBeCa.
The impetus: Said McNally, “My wife Anne and I live half the year in Paris and we've always gone to Le Coin des Gourmets for its Vietnamese food. It's a lighter cuisine, say, than Chinese: almost nothing fried, fewer sauces.”
A highlight: Amok Cambodgien, fish dipped in coconut-milk sauce, served in banana leaves—from Madame Boun, a Cambodian cook lured from Paris.
About its 'forties-glam look, he says: “It was a decor of expedience: I did it as we went along, selecting the same palm-frond wallpaper found in the Beverly Hills Hotel because I love it.”
At Indochine: artists Julian Schnabel, Larry Rivers, Roy Lichtenstein; film's Diane Keaton, Steve Martin. Indochine: 430 Lafayette St., NYC. 212/505-5111.

JAMES MORTIMER, JEFF MCNAMARA



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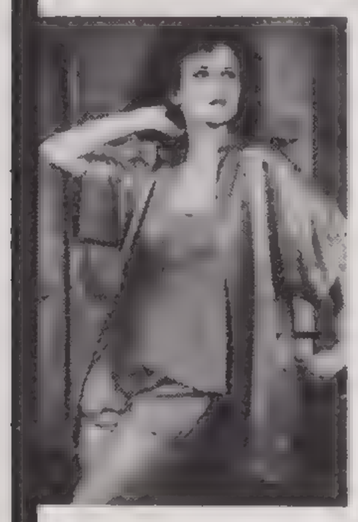

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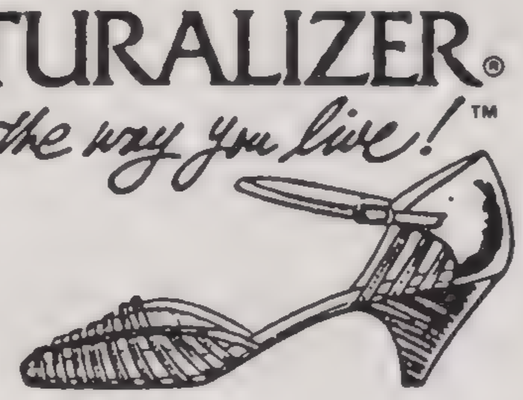

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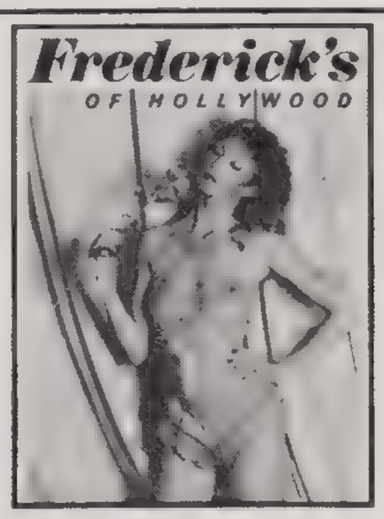

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living

French designer Andrée Putman applies her special wizardry to a Manhattan hotel that caters to a discriminating, international clientele... a spectacular survey of history-making chairs

By Barbara Plumb

From Monte Carlo to Macao, tricontinental disco-hoppers are thronging Morgans, Manhattan's newest midtown hotel, owned by Steve Rubell and Ian Schrager and totally renovated by the *impératrice* of French design, Andrée Putman. To prepare for her first hotel assignment, she traveled around the world, staying at hundreds of hotels, making notes on what she liked and didn't. The glamorous yet understated design that resulted from her research leaves no detail neglected.

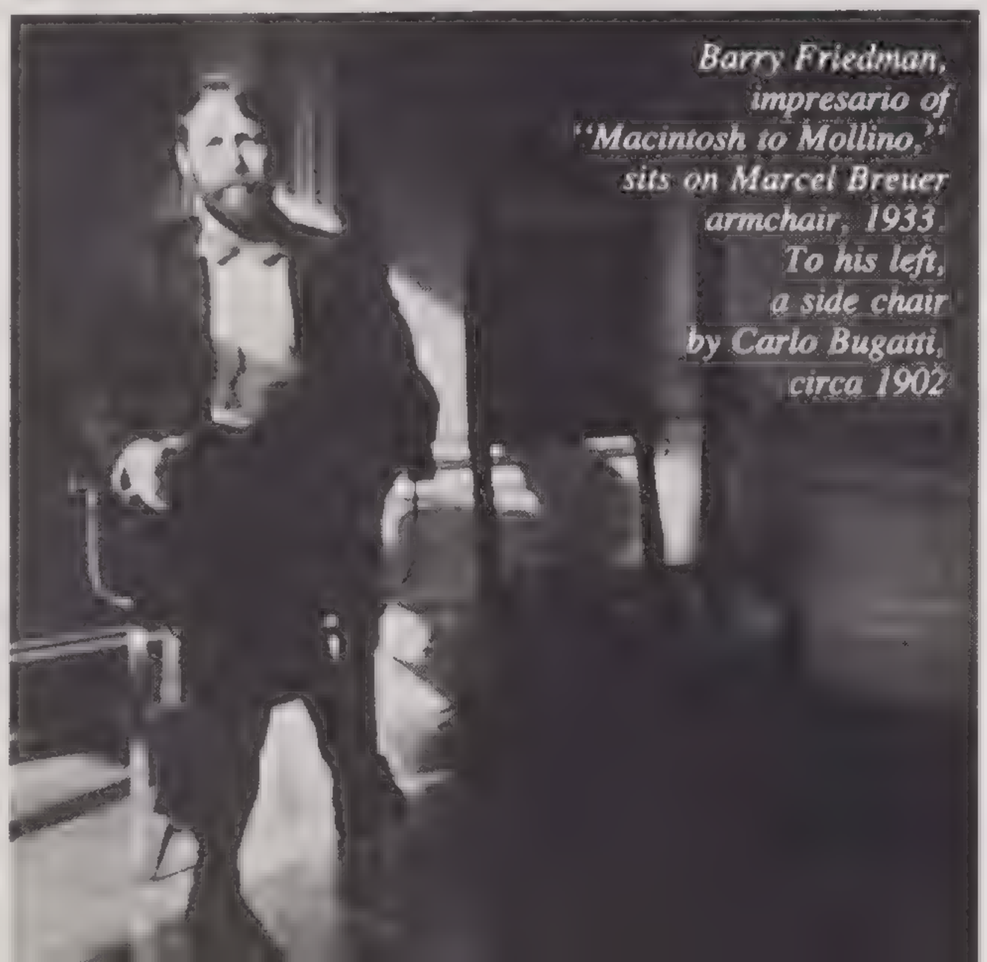
To give ceilings the illusion of greater height, Putman made the beds lower but dressed them up with such unexpected touches as down-and-feather duvets covered in grey-and-white pinstriped cotton shirting and headboards with the same covers that are changed with each guest. Every room comes with not only a radio but also a cassette player and a television monitor. Elegiacal black and white photos by artist Robert Mapplethorpe were specially commissioned to hang in every room. To enhance the spaciousness of the bathrooms, Putman chose stainless-steel bar sinks for which she designed tubular steel frames. Poured floors of granite particles complement walls of black-and-white Japanese tiles. And rare it is, indeed, to find in a hotel such modern design classics as Eileen Gray tables and a Mario Fortuny lamp.

In bedrooms and bathrooms at Morgans, a new NYC hotel, black-and white checkerboard patterns lead from a wool throw to tiles. In the penthouse, top, Fortuny lamp, Mallet-Stevens chairs, Joe d'Urso table give sleek look to a greenhouse dining room.

The chair, perhaps more than any other object or piece of furniture, is the ultimate test of creative achievement, offering many opportunities for technical and sculptural complexity. The years of design from 1895 to 1958 are particularly fascinating because they saw the chair evolve from a handmade, one-of-a-kind object for a specific well-to-do client to mass-produced creations for the hundreds of thousands of anonymous human frames of all ages and sizes.

New York City art dealer Barry Friedman, a collector and lover of chairs, decided to devote the first design exhibition in his Madison Avenue art gallery to his passion. Entitled "Mackintosh to Mollino, Fifty Years of Chair Design," the show overflows from 26 East Eighty-second Street. It is tremendously satisfying to see so many of the true design milestones side by side and to have the chance to compare them. For example, one of the more amusing juxtapositions are two American chairs—one circa 1939 by Elsie de Wolfe that catches the fantasy of the Biedermeier in clear plastic; and the other, the very apogee of technology—the first laminated-wood shell chair only seven years later. So moving and exciting and evocative is this show that one wishes that it would not be dispersed after February 13 but would remain for all time in a museum. Second best to that is the fascinating catalogue full of new insights and information about design.

Two rare chair designs. Above: Wooden rocker by Franco Albini, 1956. Right: Side chair with lucite back by Elsie de Wolfe, circa 1939



Barry Friedman, impresario of "Macintosh to Mollino," sits on Marcel Breuer armchair, 1933. To his left, a side chair by Carlo Bugatti, circa 1902

LIZZIE HIMMEL

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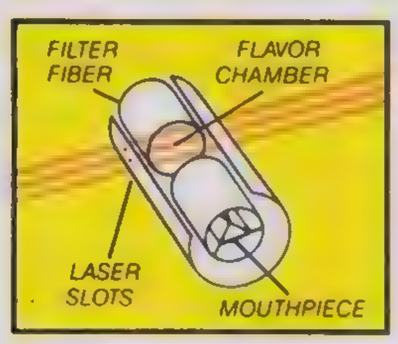

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the best of wines

A remarkable behind-the-scenes look at wine tasting at great California vineyards

By Martin Gersh

As one who is most reluctant to fly, I decided some months ago to travel to and from California by train in order to visit a dozen outstanding wineries. My journey, which lasted three days each way, began with my taking one Amtrak train from New York City to Chicago, then another from there to Martinez, California.

I had a comfortable private bedroom throughout, and as traveling companions three wonderful Anthony Trollope novels: *The Vicar of Bullhampton*, *Phineas Finn*, and *Phineas Redux*—precisely the right amount of reading for a long railway trip that often was spectacularly scenic as well. When I left New York, I also carried aboard my own simple food, consisting of Carr's Water Biscuits and some excellent cheeses, in addition to three superb red wines: Mastroberardino Taurasi 1975, Prunotto Barbaresco Riserva, Pora, 1974, and Château Latour 1968. Not one of those bottles was destined to see California!

Once there, my itinerary was divided into two segments—first Napa County, then Sonoma County—each of approximately four days' duration. Because I had not driven a car in more than twenty years, the Californians I visited were obliged to transport me from place to place, which represented merely a small part of the incredible hospitality they provided throughout my stay.

I undertook my journey to the West Coast primarily to demonstrate to those who make the wines—and therefore know them best—how I assess their products, including the aging potential of each one. And furthermore how, with the aid of a couple of decanters, they or any consumer might in a matter of minutes alter the taste characteristics of a too-youthful red or white wine to make it absolutely delicious to drink.

I called upon two wineries each day, bringing with me lightweight carafes and a wine funnel. At my request, all the bottles to be analyzed were chosen by the wineries; in fact, with a single exception, there was none that I had tasted before. Though we had all agreed in advance that I would evaluate just two wines at each location, I was invariably persuaded (with little opposition on my part) to assess from five to eight, usually in the presence of both the owner and the winemaker.

At the end of each tasting session, we compared the wines I had aerated using two decanters with other bottles of the very same wines that had not been treated at all. When the moment arrived to discuss the results, virtually every owner and winemaker agreed that the wines had been greatly enhanced by what I had done, and said that in future they would aerate their wines as well as those of other wineries—not only for the drinking satisfaction it would afford, but also as a useful tool for evaluating quality and longevity.

On my last day in each county, I was provided with two bottles of one wine from every producer to prepare for a convivial wind-up dinner. Starting at sunrise, I aerated those at my leisure within the original bottles. As it happened, I was staying with Frank Woods, the quietly urbane president of Clos du Bois, when I prepared the dozen bottles (including two of his own) for the Sonoma dinner. He enthusiastically accompanied me throughout the entire seven-hour process, tasting the wines every time I did.

Two representatives from each winery involved attended the final dinners—held at Cakebread Cellars in Napa and at Piper Sonoma Cellars in Sonoma—and thus had a rare opportunity to enjoy not only their own wines but those of their neighbors as well.

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NAPA COUNTY

White

Monticello Cellars Barrel-Fermented Chardonnay 1982 A gorgeous wine of imposing size and impeccable balance embellished by alluring Chardonnay varietal flavor. Vintage rating: Very Good. Best drinking: for the next 1½-2 years. Aeration: 30 minutes. $15-$16.

Red

Inglenook Vineyards Merlot 1981 A beguiling dazzler—ample-bodied, exceptionally well made, with generous fruit. Vintage rating: Very Good. Best drinking: for the next 8-9 years. Aeration: 3¼ hours. $10-$12.

Monticello Cellars Cabernet Sauvignon 1980 Complex, featuring a rather tart, blackberry-like taste constituent—a splendid bottle. Vintage rating: Excellent. Best drinking: for the next 12-14 years. Aeration: 6¼ hours. $13-$15.

Stonegate Winery Merlot 1980 (Spaulding Vineyard) A dynamic Merlot of nice size—wonderfully balanced, silken-textured, with black cherry-like fruitiness. Vintage rating: Very Good. Best drinking: for the next 7-8 years. Aeration: 3 hours. $12-$14.

Cakebread Cellars Cabernet Sauvignon 1980 (Rutherford Reserve) This is a big, magnificent wine clearly destined to be long-lived—superabundantly fruity, ultra-refined in texture. Vintage rating: Excellent. Best drinking: for the next 17-19 years. Aeration: 8 hours. $25-$30.

Stag's Leap Wine Cellars Cabernet Sauvignon 1978 (Cask 23) Outstanding—huge, cohesive, displaying a somewhat piquant fruit component and a long-lingering second taste. Vintage rating: Very Good. Best drinking: for the next 9-10 years. Aeration: 2¼ hours. $18-$19.

Mayacamas Vineyards Cabernet Sauvignon 1973 Monumental, meditative, deep in tonality, adorned with a fascinating red currant-like fruit element—a bona fide masterpiece that has many years of graceful life ahead. Vintage rating: Very Good. Best drinking: for the next 13-15 years. Aeration: 5 hours. $50-$60.

Inglenook Vineyards Cabernet Sauvignon 1980 (Limited Cask Reserve Selection) Perfumed, satiny, ample-bodied, reminiscent of a top-flight French Médoc—captivating! Vintage rating: Excellent. Best drinking: for the next 11-12 years. Aeration: 4 hours. $15-$18.

Cakebread Cellars Cabernet Sauvignon 1978 Bold, youthful, exciting, this exemplary wine shows great sophistication. Vintage rating: Very Good. Best drinking: for the next 9-10 years. Aeration: 2½ hours. $15-$16.

Stonegate Winery Cabernet Sauvignon 1977 Provocative and worldly, highly individual—an extraordinary, substantial Cabernet. Vintage rating: Very Good. Best drinking: for the next 11-12 years. Aeration: 4¼ hours. $12-$14.

Stag's Leap Wine Cellars Cabernet Sauvignon 1974 (Cask 23) A singularly beautiful wine of great subtlety and finesse displaying a plum-like fruit element of considerable intensity. Vintage rating: Excellent. Best drinking: for the next 7-8 years. Aeration: 2 hours. $75-$85.

Mayacamas Vineyards Cabernet Sauvignon 1970 The Napa Valley equivalent of Château Montrose, with a touch of California warmth thrown in, this blockbuster of rare grandeur simply took my breath away! Vintage rating: Very Great. Best drinking: for the next 13-15 years. Aeration: 4½ hours. $70-$80.

SONOMA COUNTY

White

Hacienda Wine Cellars Sauvignon Blanc 1981 An excellent wine of nice size and meticulous balance—elegantly French in manner, with a hint of grapefruit in its taste. Vintage rating: Very Good. Best drinking: for the next 2 years. Aeration: 15 minutes. $5.50-$6.50

Rodney Strong Chardonnay 1981 (Chalk Hill Vineyard) An uncommonly fine white of modest scale—charmingly soft-spoken, with a rounded fruit presence. Vintage rating: Excellent. Best drinking: for the next 1½ years. Aeration: 20-30 minutes. $7-$8.

Hacienda Wine Cellars California Dry Chenin Blanc 1983 Absolutely marvelous—suave, well integrated, revealing an enchanting Cranshaw melon-like flavor aspect. Vintage rating: Good. Best drinking: for the next 1½-2 years. Aeration: 5-10 minutes. $5.50-$6.50.

Alexander Valley Vineyards Chenin Blanc 1982 Spirited, flowery, and utterly delicious—a white wine of good size and fine quality with a most agreeable, slightly citrusy fruit constituent. Vintage rating: Very Good. Best drinking: for the next 1-1½ years. Aeration: 30 minutes. $5-$6.

Red

Domaine Laurier Cabernet Sauvignon 1982 Strikingly similar *(Continued on page 254)*

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the best of wines

(Continued from page 251)

to a fine Margaux, this is a well-bred, beautifully put-together wine with a distinctive red-currant flavor aspect. Vintage rating: Excellent. Best drinking: for the next 9-10 years. Aeration: 5¼ hours. $13-$14.

Iron Horse Vineyards Cabernet Sauvignon 1981 From Alexander Valley, a flirtatious, ethereally lovely Cabernet—creamy in texture, displaying sumptuous cassis-like fruitiness. Vintage rating: Very Good. Best drinking: for the next 13-14 years. Aeration: 6½ hours. $14-$15.

Rodney Strong Pinot Noir 1980 (River East Vineyard) A classy red wine reminding me of a Burgundy from the Côte de Beaune—with a well-defined, slightly toasty fruit presence. Vintage rating: Very Good. Best drinking: for the next 9-10 years. Aeration: 4½ hours. $9-$10.

Clos du Bois Pinot Noir Proprietor's Reserve 1980 The peer of any traditionally vinified Grand Cru, this is a titanic Sonoma County Pinot Noir characterized by silken texture. The winery will release the two thousand cases made of this wine in lots of four hundred cases per year over the next five years. Vintage rating: Very Good. Best drinking: for the next 14-16 years. Aeration: 7 hours. $7-$8.

Iron Horse Vineyards Cabernet Sauvignon 1979 Spectacular—astonishingly delicate like Château Ausone at its best—with an alluring flavor redolent of black currants and ripe plums. Vintage rating: Very Good. Best drinking: for the next 14-16 years. Aeration: 6½ hours. $14-$15.

Domaine Laurier Pinot Noir 1981 Exquisite, displaying a discreetly spicy black-raspberry taste component—a wine that is sure to bring a smile to your face as you drink it. Vintage rating: Good. Best drinking: for the next 9-10 years. Aeration: 4¾ hours. $9-$10.

Alexander Valley Vineyards Cabernet Sauvignon 1980 Smooth, understated, with barely astringent red-raspberry fruitiness, this estimable wine represents one of the best values among Cabernet Sauvignons from California, France, or anywhere else at the present time. Vintage rating: Very Good. Best drinking: for the next 10 years. Aeration: 4¼ hours. $8-$10.

Clos du Bois Woodleaf 1978 Aged for just under six years, this tremendous wine made entirely from Cabernet Sauvignon grapes grown in Dry Creek Valley shows classic balance and a sumptuous black-currant flavor element. The three thousand cases produced will be released gradually over the next decade. Vintage rating: Very Good. Best drinking: for the next 16-18 years. Aeration: 7 hours. $10-$12.

As a final grand gesture meant to console the traveler on his long homeward journey, Barry and Audrey Sterling of Sonoma County's Iron Horse Vineyards graciously bestowed upon me four superlative bottles of 1964 red Bordeaux: Châteaux Haut-Brion, Ausone, Cheval Blanc, and Pétrus. I pledged to reserve at least one of them to have with my wife Gloria on the evening of my return to New York City. But an overwhelming sense of guilt that developed as I got closer and closer to home forced me, in the end, to save both Cheval Blanc and Pétrus for our reunion. ▽

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Nothing But

JEANS AND SPORTSWEAR

food in vogue

The exaltation of the bean—glamorous new soups of cranberry and yellow fava...hotels with something extra: glorious food

By Barbara Kafka

If I were going to tell you my idea of an instant recipe for failure, it would be a *nuova cucina* (new Italian cooking) restaurant in Rome's gutsy Trastevere district. Now it is time for me to admit to prejudice and error. A knowledgeable friend sent us to Alberto Ciarla (Piazza San Cosimato, 40 Rome; telephone—5818.668). Ever insatiable for new experiences, I promptly trotted off across the river and into one of Trastevere's busy street fairs. After getting a little bit lost, I arrived at the piazza and after a few false stops provoked by what seemed an extraordinarily arbitrary numbering system, I found what seemed a modest oasis, surrounded by a hedge, topped by an awning and fitted out with simple chairs and tables. It was Ciarla.

In good weather, of which Rome has a large share, it is remarkably pleasant to sit outside here and glance from time to time at the window tanks of fish circulating in bubbling sea water. In less advantageous climatic conditions, go inside and discover that this is really a sophisticated restaurant with modern decor in tones of red and black.

Wherever you sit, you will eat some of the best fish and seafood possible. Always pay serious attention to the specials and to the various raw-fish appetizers. The raw salmon with ginger is stunning. The best way to go here is in a medium-size group. In that case, you can ask the serious and scholarly Mr. Ciarla to create an assortment of first courses for you. Go on to the fish and seafood pastas. Taste from everybody's plates. Friends who do not understand tasting should not be included. There is a smashing *bavette* (an oval, solid pasta, thinner than *linguine*) with fresh tuna and a *risotto* with caviar. Save room for a main course, something as unusual as a *spiedino di polpi* (skewered octopus) or as simply perfect as wood-grilled bass. Odd as some of these dishes may seem for Italian food, Mr. Ciarla can explain the historical antecedents; he does lots of research.

Also take advantage of his expertise in wine. He will recommend something unusual from his extensive list although many of the Italian professionals who eat here drink Champagne.

This restaurant is a real find and I kiss my fingers to the wise friend who sent me there.

The daily catch at Alberto Ciarla restaurant in Rome—unexpected nuova cucina combinations like raw salmon and ginger.

There was a time when the only place a woman could dine alone was in a hotel

---

One of the most rewarding and interesting phenomena of recent years is that some of the most serious food in Europe and America is now cooked in hotels. I don't mean auberges or restaurants with some rooms tacked on. I mean big hotels.

There was a time when the only place a respectable woman could be seen dining alone was in a hotel. It may be that liberated women had to recover from this stifling association with propriety or maybe hotels had to realize that their dead restaurants that served only as accommodations for guests were a serious financial loss as well as being a loss rather than a gain of renown. Whatever, times have changed.

In this country, the leader has been James A. Nassikas of The Stanford Court in San Francisco (more about him and it next month). As with most good hotel people, he has been an inspiration to those who have trained with him. Bill Wilkinson, his former manager, now has a hotel of his own: the tiny, elegant Campton Place on San Francisco's Stockton Street. Brad Ogden, formerly of The American Restaurant in Kansas City, is the chef. It pleases me that he is doing very good, American-inspired food. I first met him years ago and had some small part in his training.

Campton Place's food is so good that the restaurant became famous and full before the hotel. Out of a tiny kitchen, Brad serves an array of American daily specials. Recently, I had a lamb stew that was really more a sauté of tender lamb and tiny fresh vegetables. The stew richness was provided by a deep lamb stock. Often, there is a lightly cooked fish dish with a flavoring of aromatic herbs and an assortment of simple, elegant vegetables. Every day there is an unusual assortment of American quick breads—corn sticks, baking powder and bacon muffins, and jalapeño corn muffins. The food is fully achieved, and the crowds are deserved.

Stan Bromley, another Nassikasite, after years of toil with chain hotels that didn't want to do first-rate *(Continued on page 266)*

GAETANO MANZI Illustration, KATHY TODD

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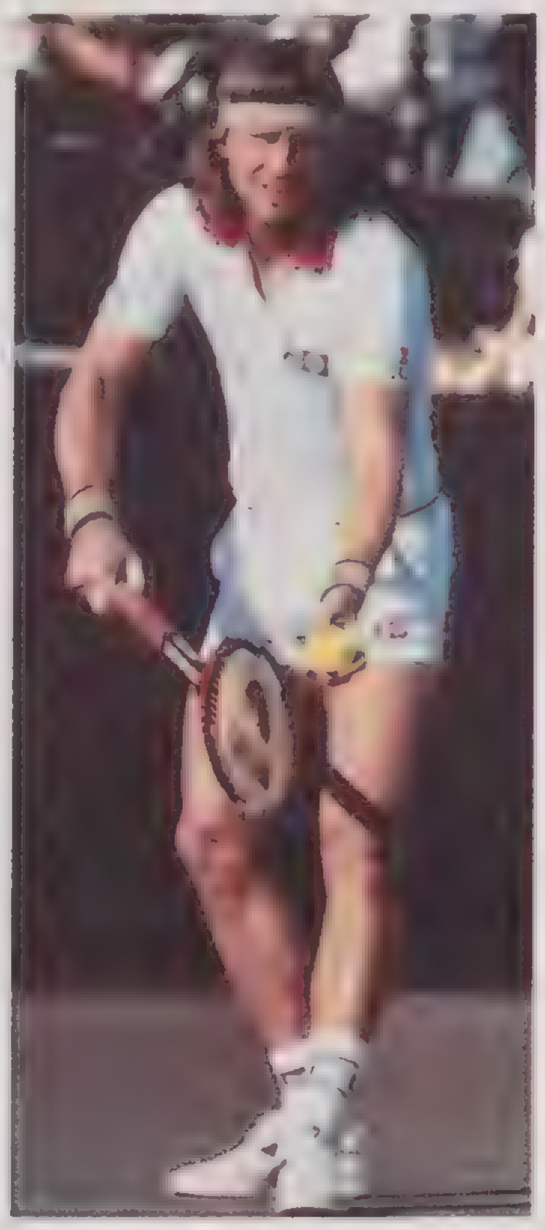

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SLOWPOKE!

BY DEBBIE BELL JARRATT

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For the first time, the celebrated nature artist Debbie Bell Jarratt has accepted the commission to create a collection of porcelain sculptures of baby animals.

Slowpoke!, portraying a mischievous rabbit and a funny little snail, is the first work in this enchanting collection. It is crafted in fine porcelain, painted by hand, and is being offered at the attractive price of $45—which may be paid in three convenient monthly installments.

With her unique ability at capturing whimsy, Debbie Bell Jarratt portrays the pink-nosed rabbit in a situation that's quite amusing. He's just finished romping across the fields where he passed a tiny snail (with no trouble!) along the way. Confident that he's left the snail *far, far* behind, the rabbit turns to look back. But lo and behold, there's the snail *right next to him* —looking him square in the eye as if to say "Who's calling *who* a slowpoke!"

This charming porcelain sculpture will be created to the highest standards of workmanship under the supervision of Franklin Porcelain, a division of The Franklin Mint. And each sculpture will be *individually hand-painted*. So, every feature and detail of Debbie Bell Jarratt's engaging art will be perfectly captured. The rabbit's soft, furry coat and long ears, the little snail's curly tail—and even the bemused expressions in the faces of *both* baby animals.

Each imported sculpture will be accompanied by a Certificate of Authenticity stating that it is an original work of art by Debbie Bell Jarratt, crafted in fine porcelain and painted by hand.

When you display *Slowpoke!* in your home, it will delight your family and your friends. More than a conversation piece, it will be one of your favorite little possessions—to enjoy, to show and to treasure.

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58

food in vogue

(Continued from page 262)

food, has gone to The Four Seasons Clift Hotel (at Geary and Taylor Streets in San Francisco) and is bravely remaking their wine and food personality. His view is more classically French than either Campton Place or The Stanford Court. In part, this is due to the design of the existing dining room, which is large and restaurant-classic. His bar room is very solid and turn-of-the-century. It is just the kind of solidity that San Francisco needs at this point. I wish Mr. Bromley well with turning the past toward the future.

Part of the resurgence of Boston food has been the young chefs at The Bostonian Hotel, its elegance somewhat unexpected in the popular, newly revitalized harbor area. The restaurant there is Seasons, and the executive chef is Lydia Shire. She is in hot pursuit of the anomalous new American cooking. Starting with ingredients and techniques from all over the world, she creates her own melting-pot recipes. There is American partridge lightly smoked over Chinese star anise served with Oregon huckleberries and with Greek phylo dough formed into pockets and stuffed, for the likes of American taste, with sweet-potato purée and served baked on top of a Japanese shiso leaf. Strangely enough, the dish comes together and works, as does the English turbot steamed over pine needles and served with roasted pecans and bok choy with California fumé blanc sauce. The young staff takes the food and the all-American wine list seriously. The meal moves at an almost ceremonious pace. The food is really very good, so the evening is worth it.

Every hotel opened by the French/American Meridien chain has modeled its dining room's food on the precept of one great French chef or another—notably Alain Senderens at the Parker-Meridien in New York City, where his lobster with vanilla is famous, as well as his more recent innovations.

The Intercontinental chain in broaching the American market has decided to capitalize on its strong reputation for fine restaurants in their hotels in Europe and the East. They have gone so far as to set up dining rooms like La Récolte at the Inter-Continental in New York City as separate restaurants—separate entrances, separate identities—with fine chefs such as the young Frenchman Christian Leveque.

The Crillon in Paris has one of this year's hot restaurants—newly redone; ask for window seats for a view of the most glorious Place de la Concorde. The Espadon on the Rue Cambon (Chanel) side of the great Paris Ritz is another new two-star restaurant. Appropriately, it is somewhat formal with a culinary style that treads a careful measure between novelty and tradition. Service is impeccable. By now everyone must know that Maximin is the chef at the Chanticler at the Negresco, where he has given that aging grand dame an entirely new lease on life with the luster of his extraordinary and inventive cooking. This summer, I, who do not even like desserts, was bowled over by his most ethereal, dreamy unmolded custard with *fraises des bois* trapped inside. The whole thing was no bigger than two Maria Theresa *thalers*, one on top of the other—a technical and taste triumph.

Certain cities have never lost their tradition of great hotel dining rooms. In London, the Connaught; in Vienna, the Sacher; in Hamburg, the Vier Jahrzeiten remind us that, when getting into town, the best possible solution may be to have dinner at your hotel. Even if your *summum bonum* is, as it often is mine, a tired call to room service, you will eat better in a hotel where the kitchen is directed by a wonderful chef. Even the inevitable club sandwich is better.

One of America's greatest gifts to the world of culinary delights is the bean. Come this cold and wintery season, we appreciate it more than ever. It used to be thought that beans had to be soaked overnight before cooking to render them digestible and cookable. This is still a perfectly adequate technique, but it requires forethought. There are two alternate procedures for the feckless, like myself: one, cover the beans with cold water and boil for two minutes, let soak for one hour, and drain; two, cook in a pressure cooker at full pressure for five minutes, drain, and proceed with recipe. Easier still is to use some of the very good canned beans that are currently available. Cannelini beans (white) and black beans seem to can well. Be careful about kidney beans. Many brands seem to be packed in red glue. All canned beans should be dumped into a sieve and well rinsed with cold water. The liquid of the light-colored beans, like the cannelini, can be saved to dilute a cooked dish—if needed.

While we easily think of bean soups and Boston baked beans, we forget that many beans can be wonderful as side dishes to vary our fare. One of the simplest recipes I know is the French classic, Beans in Soisson Style.

BEANS SOISSON

(eight servings)

This is a traditional side dish for roast leg of lamb.

1 tablespoon butter
2 tablespoons olive oil
1 medium onion, peeled and chopped
1 cup chopped tomatoes, gently squeezed to remove excess water
½ cup finely chopped celery
2 cups soaked white beans
1 cup chicken stock
Salt, pepper

Heat butter and oil. Over medium heat cook onion till soft but not browned. Add remaining ingredients. Cook uncovered till most of the liquid is absorbed. Cover and cook gently till beans are done, about two hours. Season with about ½ teaspoon salt and some freshly ground black pepper.

Serve hot or cold.

(Continued on page 268)

Catcher

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Lou Rose—Santa Barbara
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with the skin of one of Raphael's corner angels
and a style that made you look back twice to see if it
were something she had on." F. Scott Fitzgerald

catcher

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food in vogue

(Continued from page 266)

Bernard Clayton, he of bread fame, has written a new book, *The Complete Book of Soups and Stews* (Simon & Schuster). It is a wonderful book to turn to for these most comforting of dishes. If you read carefully, there are also some hints for general cooking procedures. In his recipe for Lentil Soup, he advocates adding a little vinegar and mercifully tells you why. Here is his recipe for Seven Bean Soup. Chick-peas are not really beans; but that shouldn't diminish your enjoyment.

SEVEN BEAN SOUP
(fourteen servings)

This is a wonderful soup for the neighborhood party to which each neighbor brings one kind of bean, or when cleaning out the pantry and finding a number of kinds of beans tucked away in jars and bags. Substitute freely. One variety more or less will make little difference in the blended taste.

Visually this soup is fun. Guests throughout the meal will ask—"Tell me again, which bean is this one?"

This is a large recipe that will feed a Boy Scout patrol, a young football team or a crew freshly returned from a sail.

½ cup each, dried navy beans
pinto beans
cranberry beans
kidney beans
black-eyed beans
garbanzos (chick-peas)
lima beans
2 smoked ham hocks
1 pound soup bones, preferably veal
2 tablespoons butter
2 medium onions, chopped finely
2 medium carrots, chopped finely
4 ribs celery, chopped finely
1 clove garlic, minced
1 pound garlic sausage: Portuguese, Italian, kielbasa or other
1 28-ounce can tomatoes, including liquid
Salt, if desired or necessary
Black pepper, to taste

In a medium (4-quart) saucepan cover ham hocks and soup bone with water to 2 inches above meat, about 10 cups. Bring water to a boil, partially cover with lid, reduce heat and simmer over low heat for 2½ hours. Skim off brown film as it collects on surface.

Drain beans. While the meat is cooking, place beans in another saucepan, add water to cover plus 2 or 3 inches, about 4 quarts altogether. Bring to a boil, reduce heat and simmer for about 1 hour or until the beans are *al dente*—not mushy.

Drain beans through a colander into a bowl. Reserve the liquid in the event it is needed to thin the soup.

In a large skillet, heat the butter to foaming, add the onions, carrots, celery, and garlic. Cover the skillet and cook—but do not brown—until translucent, about 8 minutes. Put aside.

At the same time cut sausage into diagonal ¼-inch slices and try out in skillet. Cook till fat is released and meat is browned, about 10 minutes. Lift out the pieces with a slotted spoon. Discard fat.

When ham hocks are cooked, take saucepan off heat. Lift out ham and cut off the thin strip of meat beneath layer of fat. Cut into bite-size pieces and return to the saucepan. Discard fat and bones, including veal bones.

When beans are cooked, drain and pour them into the ham/veal stock. Reserve water in which they have been cooked in the event it is needed later.

Add vegetables, including tomatoes. Add sausage slices.

Simmer completed soup over medium-low heat for 30 to 45 minutes. Taste for seasoning. Salt cautiously, if at all, because the ham will have made its contribution. Add black pepper to taste.

This is a great dish to bring to the table in the pot in which it is cooked. Ladle into heated bowls. Serve a green salad and plenty of country bread. And lots of butter.

Reprinted from Bernard Clayton's "The Complete Book of Soups and Stews," published by Simon and Schuster, 1984.

Another dried bean, the fava, uncommon and under-used in this country, has a full, rich, particular flavor. This recipe from Diana Kennedy's classic *Recipes from the Regional Cooks of Mexico* (Harper & Row) is divine. If fresh chilies are unavailable, I suggest using dried in moderation.

CALDO DE HABAS
(Dried Fava Bean Soup)
(six servings)

½ pound dried, peeled yellow fava beans
2 tablespoons peanut or safflower oil
1 small onion, roughly chopped
2 cloves garlic, peeled and chopped
1 medium tomato (about 6 ounces), peeled and chopped
6 sprigs fresh coriander, leaves only, roughly chopped
2 teaspoons salt, or to taste
GARNISH:
6 tablespoons fruity olive oil
2 *chiles pasillas*, fried and crumbled

Rinse the beans well, picking out any loose pieces of skin or fiber. Heat oil till smoking and fry beans, together with onion and garlic, till beans are lightly browned and onion and garlic are translucent. Add tomato and fry over a high flame, stirring constantly till mixture is almost dry, about 3 minutes. Add approximately 10 cups of hot water, coriander, and salt and let soup cook over low flame till beans are mushy and almost disintegrated—about 3½ hours. Serve each bowl with a tablespoon of olive oil and some crumbled *chile pasilla* on top.

From the book: *Recipes from the Regional Cooks of Mexico*. Copyright © 1978 by Diana Kennedy. Reprinted with permission Harper & Row, Publishers, Inc.

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New Orleans' newest hotel...Japan EXPOses the future... glamorous goings-on in Jamaica

By Richard Alleman

estined to be one of the century's most spectacular events, Japan's Tsukuba Expo '85 opens March 17 with top Japanese and international high-tech companies trying to outdazzle one another with their pavilions, their views of things to come. A major attraction at Expo '85 will be Japan Air Lines' "HSST" (High Speed Surface Transport), above. Traveling on an electro-magnetic "magic carpet," this super-train—capable of doing 187 mph—will take Expo visitors on short glides at decidedly slower speeds. Other wonders: "Jumbo Tron," Sony's 130-foot-tall TV screen; a robot theater; the world's largest Ferris wheel. To take you to Expo, day trips have been organized by Japan Travel Bureau; these leave Tokyo at 7:30 A.M., return twelve hours later. Available daily from March 17 to September 16, the package—approximately $53—can be booked in Japan or in the U.S. See page 277.

HEAVENLY SIGHT

Next time in Los Angeles, don't miss the dazzling display of gigantic golden angels created by artist Tony Duquette. On view at the Immanuel Presbyterian Church (3300 Wilshire Boulevard). "Our Lady Queen of the Angels," can be seen from 10:00 A.M. to 5:00 P.M., Tuesday to Saturday.

Required reading for anyone planning a Caribbean vacation: the 1985 edition of "Fielding's Caribbean." Written by Caribbean expert Margaret Zellers, this year's guide profiles forty islands, offers the last word on hotels, dining, shops, sights, sports—even politics; $12.95 at most bookstores.

barge cruise news

If you're a traveler intrigued by the idea of a barge-cruise holiday in Europe but put off by the length (usually a week) of most itineraries, you may be interested in Continental Waterways' new three-day barge trips through the Champagne region of France. Offering all the luxuries—cabins with private baths, excellent on-board cuisine, lots of off-boat sightseeing and sports—of a standard slow float through Europe, these new shorter sails will leave Paris Wednesdays and Saturdays from April 3 through November 9. Cost: $690 for each of two persons sharing a cabin ($590 in April).

CARIBBEAN COMEBACK

Good news for Jamaica fans: the classic Sans Souci Hotel at Ocho Rios has new owners—and has just been lavished with a $3.5 million renovation. With beautiful private beach, two swimming pools, tennis, and lush jungle setting, Sans Souci has luxurious double rooms plus one-, two-, and three-bedroom suites—all with balconies or patios. In the works: villas, cottages, and a health spa. For details, see a travel agent or page 277.

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travel

The ultimate bash: a woman abandons herself to Carnival on Trinidad—where the beat, the energy, the frenzy seduce all comers

By Karen Anderegg

It's the farthest south of any Caribbean island—you could almost swim to Venezuela. It's also one of the biggest, brassiest, wealthiest, and most rollicking. It's even one of the most unspoiled if you include its sister island Tobago, which shares Trinidad's beauty but none of its industrial bustle.

Trinidad and Tobago struck it rich about twenty years ago on oil and natural gas, which accounts for the nation's high standard of living—and for its somewhat cavalier approach to tourism. Recent oil-price reductions have made tourists look very attractive to Trinidad again, however; and Trinidad looks very attractive to tourists, too. Especially at Carnival time when the island becomes one long and helluva party.

Trinidad is where Calypso and steel band began, and this is Carnival to rival Rio's, growing out of a rich historical and racial amalgam of Spanish and French landowners, African and Asian Indian laborers. Officially, Carnival is the Monday and Tuesday before Lent (February 18 and 19 this year), but the weekend's lead-up is just as exciting as the main event.

Carnival preparations begin practically as soon as the last one's over; costumes can be so elaborate and time-consuming that, like other beautiful rivals, they have been known to cause divorces. The competition for king and queen—based primarily on costume—is fierce, but everybody "plays mas" (masquerades), including off-island relatives who phone their sizes home so the minute they arrive, they can jump into costume.

Most off-islanders like to stay at the Trinidad Hilton, a delightfully confusing upside-down hotel in the heart of Port of Spain and a stone's throw from the broad green Queen's Park Savannah, where much of the action takes place. The Hilton helps with tickets, information, and taxis (although the park's not far to walk) and has big, deliciously comfortable beds. (Carnival is a time to sleep as little as possible; in fact, it's considered almost bad form to sleep at all Sunday night preceding "Ju-vay," or the dawn *jour ouvert* parade that "opens the day" on Monday, the first official day of Carnival. But the energy, like the beat, is catching; and you quickly learn to do as the natives do, and nap as catch can. A good bed matters.)

If you fly in on Friday, you'll catch the king and queen semifinals that night, the totally charming children's parade on Saturday, and, on Saturday night, the raucous steel-band contests. A vast stage flanked by grandstands is set up on the Savannah. The Grandstand is the staider, family-style side where the crowd's only half mad. On the North Stand, the frenzy begins before the bands do, the mostly adolescent audience whistling and chugging rum punches and calling "heat in the place! heat in the place!" When the bands get going, the crowd claps and stomps and pounds, and the stand starts to rock—literally.

The music batters your ear and the beat pulls at your feet. You simply can't resist the pull and beat of this music! Even the tiniest kids can do perfectly the universal dance, a sexually explicit hip swivel and thrust that seems as natural as walking when the music turns on. And, at Carnival, even when you walk, you dance, with a little hip-twitch shuffle to the beat, called chipping. I dressed doing it, I undressed doing it, I brushed my teeth doing it. I practically *(Continued on page 274)*

The look of Carnival: two revelers in fantasy costumes and makeup—at Trinidad's annual pre-Lenten celebration. Often, costumes are so elaborate that a year of work goes into their design and execution.

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trinidad

(Continued from page 272)

slept doing it: my room overlooked the Hilton's nightly Carnival "jump up" by the pool; and my bed, I swear, throbbed to the beat.

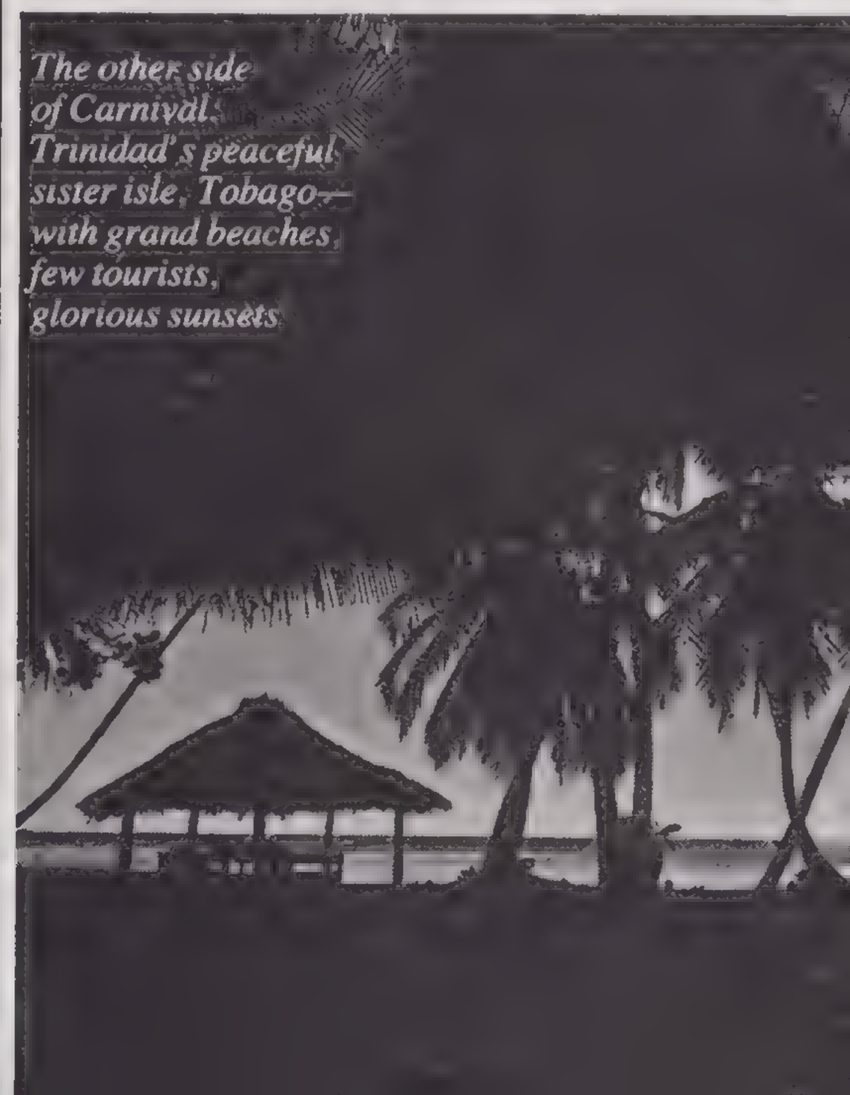
After Sunday night's show, the crowds spill out of the stands and wind out onto the streets, dancing and partying until daybreak. At dawn, it seems as though the whole island has converged on the downtown grandstand to watch the all-night tributary parades meet the main-street "Ju-vay" flow. Steel bands jammed on flatbed trucks accompany the dancing that continues throughout the next two days.

On Tuesday, the spectacular results of all the hard work of costume design and execution are paraded and twirled and danced through the streets, streaming up onstage for the final judging. Magical costumes, triumphs of imagination, engineering, and humor soar many feet into the air. Last year's queen finalists included an Eve dressed in the Garden of Eden. . . and I loved the twelve-foot black widow spider bouncing to the Calypso beat on his man-propelled silver web.

Some of the most elaborate costumes must be aided by tiny hidden wheels (if they show, points are lost), but last year's king and queen—fit and strong—both floated free. The queen, a bird of paradise, had astonishing flame-colored petals leaping from her head, her shoulders, her feet. Carrying many pounds of plumage, she danced and won.

When the party's over, you can do what the locals do, and head for Tobago. Port of Spain is a busy, big-business city—with the climate of paradise and Victorian charm, yes, but a city nonetheless. While Trinidad's beaches aren't far away, better to take the ten-minute air hop to Tobago and to some of the most beautiful beaches in the world. There, if you can pry yourself off the talcum sand, you may find that it's true what they say: the best part of Tobago is underwater.

Should you opt not to scuba or snorkel, at least make the glass-bottom-boat effort—and you can swim in the "Nylon Pool," a huge



The other side of Carnival: Trinidad's peaceful sister isle, Tobago—with grand beaches, few tourists, glorious sunsets

white-sand natural swimming patch made even more startling by its location a mile off the island's shores.

If you're willing to creep around in the underbrush, take a side trip to Bird of Paradise Island, and you may sight some of the rare birds for which the island is named. But if it's exotic birds *and* tranquility you're after, consider Asa Wright Nature Centre, an hour and a half's drive from Port of Spain. A former plantation, the estate now welcomes birdwatchers in a secluded sanctuary whose innocence seems preserved under a bell jar. Tourists can intrude for an afternoon, but only serious birders can stay. We watched one sitting behind his camera in front of a sugar-water feeder in patient hope of stilling, for print, a hummingbird's wings.

One of my favorite meals in Trinidad was the simple Creole lunch at Asa Wright, the star of which was christophene, a vegetable resembling a wrinkled avocado and tasting like high-test zucchini. Hotel food is quite a bit better than respectable (e.g., the Hilton's seafood buffet, the Polynesian/Chinese menu at the Kapok down the road), but more interesting are the curries at Mangal's Indian Restaurant in a Victorian mansion off the Savannah or even the hurry-curry takeout called *roti*—pita-like pockets stuffed with potato plus chunks of beef, chicken, shrimp, or goat—that is sold at stands along most roads.

The food that pleased me most in Trinidad was definitely "native." Best of all was the picnic on Tobago's Pigeon Point beach catered by the nearby Crown Reef Hotel: peas and rice, macaroni pie cooked to a crunch on top, softly spicy stewed chicken cooled by a cucumber salad, and curried crab in the shell that we gnawed and sucked and consumed in frightening quantity. There was also *callaloo*—crab meat, okra, and a spinach-like green called dasheen mixed up into a dense dark muck that tasted. . . sublime.

The Friday night before Carnival, I think it was, appearances by the king and queen semifinalists were spelled by Trinidad's top Calypso singers. One was Lord Nelson. Bald, bellied, and sexy in a tight white jumpsuit, he sang his hit "Let's Have a Good Time!" He certainly was. . . and I certainly did. ▽

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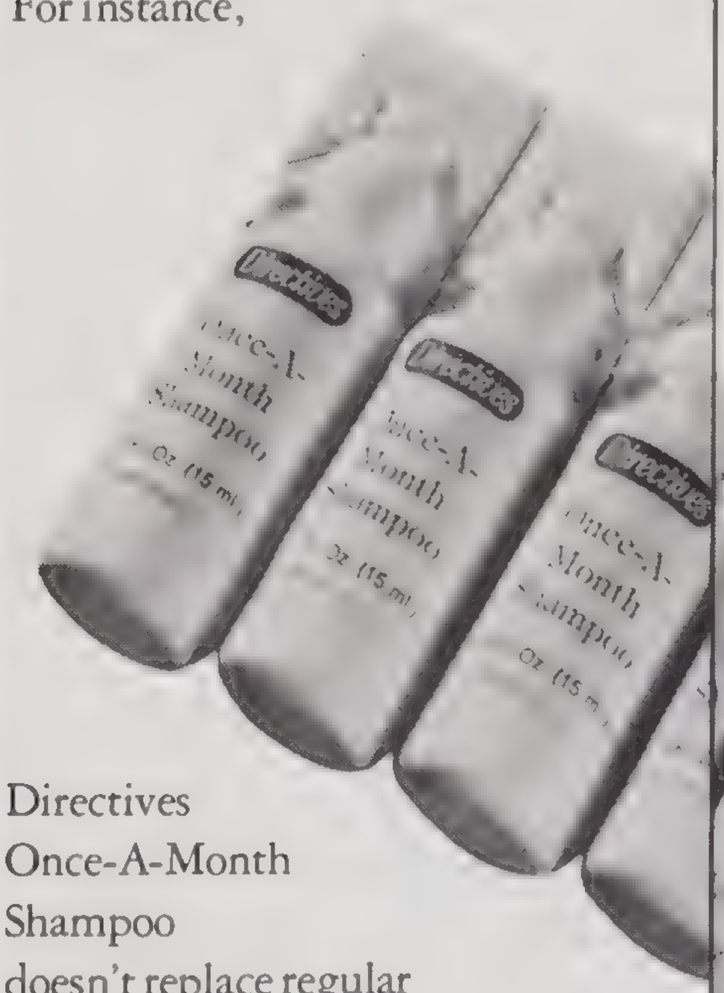

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travel

All this and Egypt, too—

the thrills and wonders of a luxurious Mediterranean cruise

By Maggie Paley

Luxury at sea: 650-passenger "Royal Viking Sea," right; star sight on land, Egypt's great Sphinx, below, at Giza near Cairo

As I stepped somewhat wearily out of the steamy Piraeus afternoon and onto Mediterranean Deck of the *Royal Viking Sea,* the assistant cruise director, a smiling man, greeted me as if I were an old friend. Air-conditioning soothed my tired eyes. I had flown into Athens from New York only three hours earlier and spent the afternoon on the Acropolis in a broiling October sun. I was exhausted. Now, a man in uniform took me into an elevator and led me to my double stateroom where my bags and a basket of fruit were waiting. I felt as if, from now on, I wouldn't have to worry about anything. I had had my first lesson in being a cruise passenger—an experience that teaches you how to surrender to the pleasures of being served.

On the Royal Viking Line's Holy Land/Mediterranean cruise, in one thirteen-day period, I would get a taste of Egypt, Israel, Turkey, Mykonos, Crete, Yugoslavia, and Venice, and these ports would be as jewels in a necklace—essential, but subordinate to the work as a whole. The process of getting there would turn out to be far more important than any single destination.

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Top photo ROYAL VIKING LINE, bottom, KURT SCHOLZ—SHOSTAL/C.L.I.

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mediterranean cruise

(Continued from page 276)

Even on shore excursions, you feel like a VIP. As we walked off the gangplank in Alexandria, Egypt, we were greeted by a uniformed brass band, whisked through customs. As we traveled from Alexandria to Cairo aboard our private, air-conditioned tour bus, a knowledgeable guide prepped us on his country's history, manners, religions, and archaeology.

Through the streets of the towns we passed, washing hung out of windows; men—some in caftans, others in Western dress—conferred dramatically; shopkeepers sat disconsolately in front of shelves full of bright packages, waiting for customers. In Cairo, modern hotels edged both sides of the Nile. Car horns honked. A layer of pale brown desert dust covered everything. We saw the pyramids and the Sphinx, rode camels, and stayed overnight in the very sleek Ramses Hilton, overlooking the Nile. It was all a dream. And a wonderfully well organized one at that.

It was also thrilling: Egypt's culture seemed as exotic as the sinuous Arabic writing that flashed in neon from the tops of tall buildings at night. I had worried in advance about the idea of being part of a tour group, and in fact I would have spent more time in the Museum of Egyptian Antiquities than our guide permitted us. On the other hand, I was glad he was there to point out the masterpieces and to answer questions. It was clear that a guide was an advantage in a country where it would have been difficult to get around by myself. And then, after two days of constant heat and hubbub, having a gleaming white ship to return to was an absolute joy.

Jerusalem's Dome of the Rock mosque

Temple of Hadrian at Ephesus, on the Turkish coast

> *Being a cruise passenger teaches you how to surrender to the pleasures of being served*

"We're here to give you anything you want," said David, one of the waiters at our table, that first night back aboard the *Royal Viking Sea* after our Egyptian adventure. I asked him for a mango for dessert. He gave me a cut mango, its pale orange flesh crosshatched for easy scooping, accompanied by black grapes to heighten its visual appeal. Roberto, our other waiter, remembering my preference for mint tea, had it steeping before I ordered it.

After dinner, I could have danced and been entertained in all of the ship's three nightclubs. I could have seen a movie, watched tanned, beautifully dressed South Americans play blackjack in the casino, or had quiet drinks in a big low leather chair high up in the Windjammer Room. But I was feeling fortunate to be on a cruise ship in the Mediterranean, so I strolled out on the Promenade Deck instead, to see how fast the ship was going and to watch the reflection the moon made on the dark water.

The next day, in Jerusalem, we saw the Wailing Wall and the Church of the Holy Sepulchre, and were moved by the Biblical landscape that surrounds the city—dark sand hills ringed with white stone terraces and dotted with olive trees. In the bazaar in the Old City, there were beautiful old silk embroidered robes and silver bracelets to bargain for, as well as lambskin slippers, copper and brass souvenirs. As our bus passed by one souvenir stand, the proprietor called out to us, "Everything for nothing." Though he meant it as a come-on, he sounded as if that was what he thought Americans expected to get.

Actually, "everything for nothing" was a fair description of what ship life felt like. Food was available at almost any hour; a bar was always open somewhere. You could play cards in a card room; take books out of the library; listen to lectures by Professor Giovanni Costigan about the history of the areas we were visiting; lift weights in the gym; have a sauna; get a massage, a facial, a manicure;

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work on the ship jigsaw puzzle; swim; play shuffleboard, ring-toss, or paddle tennis; drive golf balls into a net on the Sports Deck; jog, walk, stroll, lie around in your room, lie around on deck. Perhaps because of the volume of new information you got every time you went ashore and into a new culture, the time spent aboard ship had a certain mindless quality about it.

When they weren't lazing, passengers were most likely to be acting as consumers in one form or another. Eating was the major pastime at sea, and some of the biggest occasions on board ship had to do with food. The high point in visual gastronomy was reached at the Norwegian buffet,which was set up at lunchtime on Norwegian Day in the Oslo Lounge—the same room where on various evenings you could have heard soprano Anna Moffo sing, or William Colby, ex-head of the CIA, talk about the spy business, or ventriloquist Mark Merchant trade insults with his dummies. There were plates and plates of caviar, gravlaks, shrimp, lobster, and beef. There were ice sculptures and butter sculptures—a Viking, a Troll, swans, flying dolphins; there were breads in the shape of mice, dragonflies, steering wheels. There were pink and green and brown and yellow and red and white desserts, mousses and cakes and pies, cream puffs shaped like swans, and a chessboard cake with brown-and-white-chocolate Greek-statue chess pieces set on it. The chefs came out for bows.

On shore, sightseeing and, surprisingly for me, shopping were almost as tempting as were our feasts at sea. In fact, you didn't have to have taken the cruise with shopping in mind to turn into a shopper during the course of it. When you have very little time to spend in a place, one of the quickest ways to get to know the people is to wander into their shops. My purchases accumulated in my stateroom as physical evidence of the contact I'd made with many cultures in very few days.

All of the ports we visited offered both fascinating sights and seductive shops. In Turkey, for example, one morning we were guided through the ancient and astonishing Greek city of Ephesus, slowly being excavated, where the main streets were paved with marble and lined with Greek statues. That afternoon we shopped in the port city of Kusadasi for jewelry, Turkish carpets, copper, and sweaters. The next morning on the Greek island of Mykonos, with its brilliantly whitewashed houses and winding cobbled streets, there were more jewelry, furs, cotton sweaters and shirts. In Herakleion, Crete, after we had toured the ruins at Knossos, we encountered more temptations to buy and take home. And still more in the charming walled city of Dubrovnik, Yugoslavia—even though, as I heard one passenger put it, "Those people didn't have much to sell."

In Venice, motorboats buzzed the ship, cruising us as if we were a tourist attraction

Of all the pleasures of giving up control over your life on ship, perhaps the greatest is the most obvious— *(Continued on page 281)*

EBERHARD E. OTTO F.P.G.

SPRAY SHIELD

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Ask your stylist for a demonstration

mediterranean cruise

(Continued from page 279)

letting someone else worry about where you're going next and how you're going to get there. Like magic, all you have to do is to open your curtains each morning and see where you are now. And so it was that on the morning of the last full day of my cruise, I looked out my window and saw the lacy Doge's Palace and the onion domes of the Basilica of San Marco

going by. Venice seemed to rise out of the water like a filigree mirage, pale orange, pink, white, black, and terribly beautiful. The soft leathers and sparkling glass in its shop windows seemed brighter than ordinary. At night, in the shadows of its public squares, everything was as still as it might have been three hundred years ago.

The ship sat in Venice overnight, an enormous presence, dwarfing the houses it was moored near. We would debark in the morning; in the afternoon the ship would load up with new passengers, and the next day begin the same cruise in the opposite direction. I walked the Promenade Deck for the last time. Venice was like the *Royal Viking Sea,* a city that lives on water and is made for commerce and pleasure. Venetian motorboats buzzed around the ship, cruising us as if we were a tourist attraction.

After two weeks of delicious and childlike lack of care, I was looking forward to taking up my responsibilities again, even the ones that had previously seemed onerous to me. Leaving the ship wouldn't be the same as growing up and leaving home, though. I knew I could always come back and do it again. ▽

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VIEW

BY ANDRÉ LEON TALLEY

Splash florals for summer dressing...a season for searing red...In Paris: entertainment and runway hoopla...rear-window views

New flowers: Ralph Lauren's chintz shirt and wrap skirt, above. Right: Kenzo's T-shirt dress and baseball cap. Far right: Geoffrey Beene's chintz-print silk dinner dress

CHINTZ BLITZ

Chintz (the fabric) has blown over spring fashion in a big way, a romantically appealing way to brighten up easy-to-wear cotton separates for day or night. As it's been handed down through the centuries, the fabric has had a universality in fashions for interiors as well as for fashion: In 1663, Samuel Pepys, according to lore, ordered bright chintz to line his wife's new study. The blitz of chintz began.

This spring, designers such as Geoffrey Beene, Kenzo, Perry Ellis, and Ralph Lauren see chintz as a new look in grand-scale prints. Said Jeffrey Banks, "'Monet at Giverny' is what I felt when we took men's antique cotton broadcloth fabric and had it printed with bigger-than-big soft-pastel flowers. It's modern that way, when an oversize pattern is used for easy shirts."

Banks cut a huge garden smock with matching shirt to wear with khaki Bermuda shorts: not taken seriously, chintz worn with dash.

Above: From Perry Ellis, who splashed florals on silk dinner dresses for spring, a full-blown floral cotton scarf

In view, *left*, in blooming flowers from Geoffrey Beene, a silk jacket: Alice Krige, seen in *Chariots of Fire*, soon to be a Biblical Bathsheba in the upcoming *King David*. Krige, who was with the Royal Shakespeare Co. for two years, loves romantic dressing: "Huge hats, I'm mad for." Other passion, said Alice Krige: "The works of Martha Graham, anytime."

("View" continued on page 286)

Flowers to the hilt:

When Marina Schiano was a house guest at Luchino Visconti's villa on Ischia, he would have her bathtub filled with fresh gardenias and camellias. "Nothing could be more beautiful," she says. Floral baths....

MICHAEL O'BRIEN, RICHARD GIGLIO, CLAUS OHM Makeup by Bobbi Brown, Hair by Orlando Raphael

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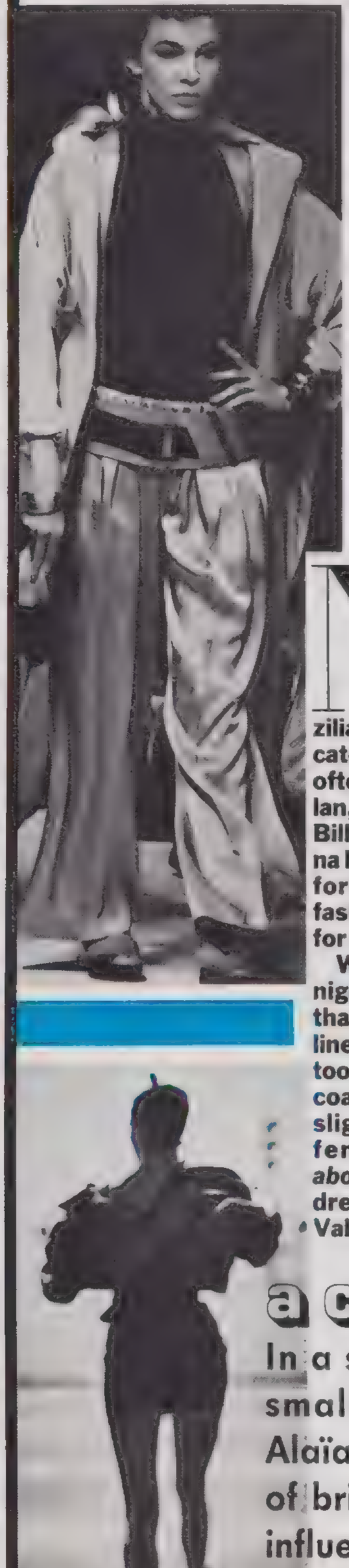
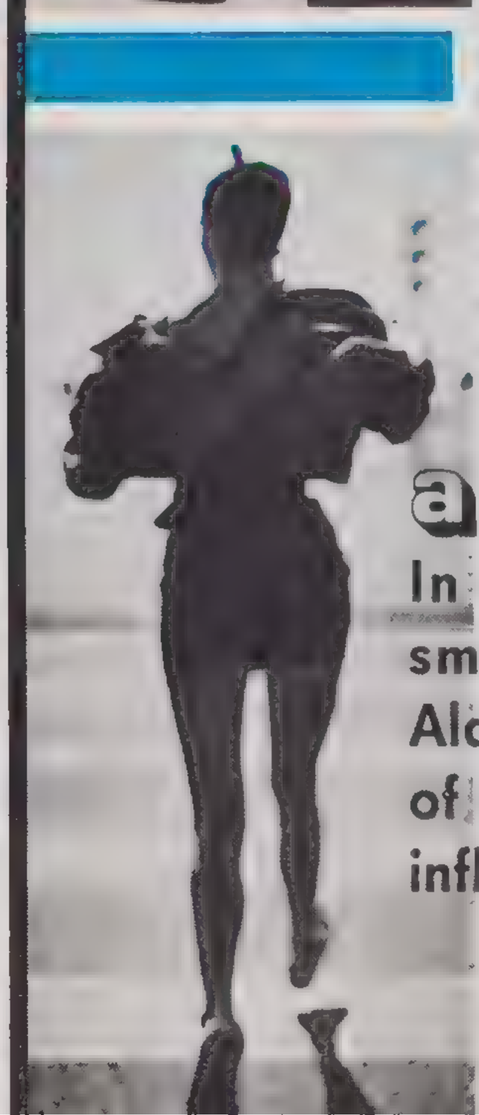
VIEW

Model style: Dalma



Nothing succeeds—on a runway—like a model with a strong personal style, a sense of her own individuality beyond the season's fashion. In a spring season of all-out feminine clothes, Brazilian-born Dalma, with her sleek, sophisticated style, stood out—and she showed up, often, in the best clothes on runways in Milan, New York and Paris: at Valentino, YSL, Bill Blass, Chanel, Oscar de la Renta, Carolina Herrera. With her non-theatrical gait, her forthright attitude, clothes transcended fashion-show hoopla, became a valid choice for women everywhere.

What suits her best? Said Dalma, "Day or night, it's got to be feminine, something that shapes the body, follows the natural lines of my anatomy. Nothing too tight, or too loose: I like soft fabrics (as in Montana's coat-and-trouser turnout, *above left*), and slightly masculine tailoring loaded with feminine touches" (Armani's blazer, *above*). Her all-time favorite dress: "A red dress from Valentino," said Dalma. "Any Valentino for night" (photo *right*).



a closer view:

In a season of short skirts, the smallest, *left*—from Azzedine Alaïa. His spring collection is full of brief skirts in a playful mood, influential body-sculpting cuts.

(*"View" continued on page 288*)

TIM SHEAFFER, ARTHUR ELGORT, CLAUS OHM, BERTRAND MARIGNAC. Hair by Christiaan, makeup by Heidi Moravetz of Chanel

UNISA

VIEW

Bow business

Not since they were craved by fashion addicts in eighteenth-century France have bows been such a popular and exuberant fashion theme. Ornamental color accents, bows are used now the same way Marie Antoinette and Mme. de Pompadour used them—as jewelry.

In Paris, Chantal Thomass plants linking bows on open-work lace-motif stockings. Maud Frizon, the French shoe designer, ties a black silk evening sandal with a rainbow of knots. Why? "Because bows are such feminine objects. I thought this shoe was for the foot what a row of charming barrettes is for the hair." Bows emphasize beautiful rear views, day and night, in Paris at Ungaro and Rykiel. A flirty device, they attract the eye to the new body-focused silhouettes, add wit to late-day dressing.

More rear-view interest—in swing-line spring coats. Azzedine Alaïa opened his beach-to-town full-length balmacaan in the back, he says, "just to give a woman the option of feeling mild air or sunlight on her skin."

Left, Ungaro's flirty lace bow on a dinner dress; right, Chantal Thomass' open-work bows for the leg with Frizon's silk-bow sandal

Above, a rear view—Sonia Rykiel's bowed top; left, Betty Jackson's chintz swagger coat; below, Alaïa's rear-window beach/town coat

Left: Mme. Grés white draped gown (from the couture); right, Beene's ribbed silk sandal with a bow

GRÉS MATTER: In a season of body-defining fashion, the masterly cut and drape of Mme. Grés, a continuing evolution of neo-classical elegance in line, stands out as one of the attractive ways to dress at night. Her silk jersey gowns, not unlike the subtle elegance of Greek figures on the Parthenon (*left*), are worn frequently by Paloma Picasso, Nan Kempner, Mica Ertegün, and Chessy Rayner.

TIM SHEAFFER, CLAUS OHM, BERTRAND MARIGNAC, SVEN

("View" continued on page 292)

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VIEW

Red

No afterthought color for spring, searing red is brightening up almost every Paris, New York, or Milan collection. In some designers' hands, it almost serves as a new neutral. In Milan, Complice splashed bright red onto a short body-skimming leather T-shirt dress; at Fendi, Karl Lagerfeld worked red suede as a classic shirtdress, then topped it with red accessories.

Says Valentino, who almost always concocts something in red, "When a woman must eliminate black for evening, her second choice should be red. It's also a good-luck color. A woman dressed all in red at a party is one of the most stimulating visions that can exist."

Says Jackie Rogers, who cut easy dresses in red linen or cotton chintz for warm weather, "Red is life-enhancing, uplifting; it sparkles for spring. It's a riveting color that all women at some time respond to."

Red dressing updated: At YSL, the red moiré dinner suit (sketch, left); Sonia Rykiel's red suspender pants with rose, above. Beach cover-up, far left, from Castelbajac; for night, left, Chanel's bare dress

Miyake: feel like dancin'

When Issey Miyake first saw a five-year-old dance group called Momix last year, he liked their spirited, athletic style. Today, the four-member troupe travels to Japan for special Miyake fashion shows, collaborates with him on videos. Shown here: Miyake and Momix during his show for spring. All are dressed in his Plantation collection.

("View" continued on page 296)

TIM SHEAFFER, CLAUS OHM, PIERRE SCHERMAN

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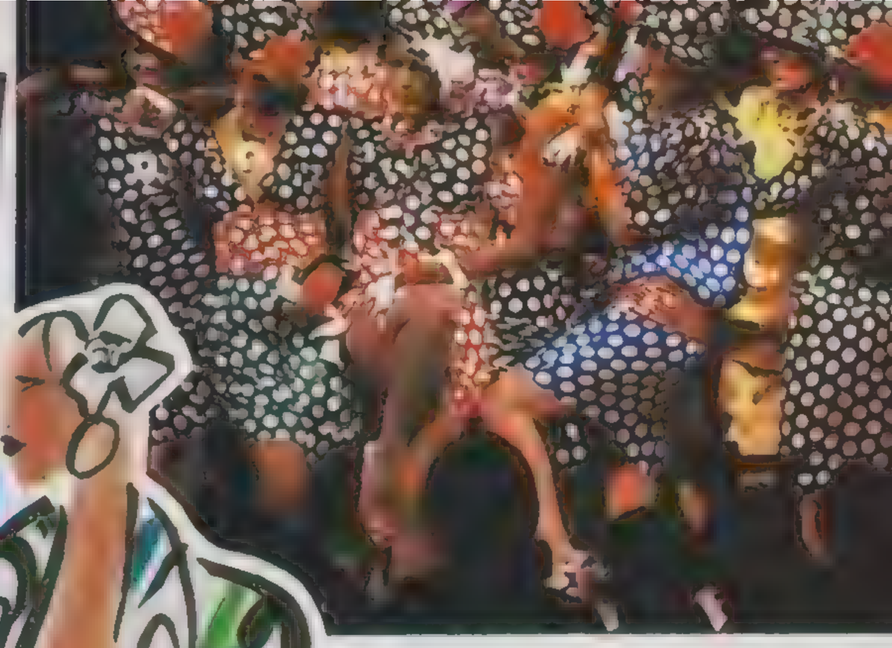

PARIS FOLLIES

In the halcyon days of Paris couture before the advent of ready-to-wear in the 'fifties, "spectacle" at fashion shows was provided strictly by spectacular clothes. There was no music, no Barnum and Bailey razzmatazz; excitement came from seeing Jean Cocteau in the audience at Chanel. Today, girls playing accordions saunter down Chanel's runway.

Emanuel Ungaro opened his spring show this year (*above*) with a slapdash polka-dot parade. Dotted dresses designed for spring and summer wear were sent up with outlandish accessories, a brigade of top models gamboling, camping it for the audience's entertainment and to set the mood for a show of leggy, colorful looks. Kenzo for effect (*far left, below*) piled on giant *Treemonisha* hat wraps; at Issey Miyake, a Sherlock Holmes-size trenchcoat (*near left*) added an angle of fun.

When a bride was wearing "just a bikini of fresh gardenias" at a past YSL show, writes journalist Marian Christy, in her new book *Invasions of Privacy* (Addison-Wesley), "the audience first gasped, then went wild with applause." At YSL for spring (*sketch above*), flowers came in more wearable form: a floor-length beachcoat put with perky heels, walking shorts, a bustier top, a fresh camellia—a sense, even at the beach, of "dressing up." In other words: pure YSL showbiz, a portent of shapes to come.

TIM SHEAFFER, CLAUS OHM. René Gruau, cover illustration for *International Textiles*, 1956

look again

René Gruau, *just published by Rizzoli International: A first-ever collection of the work of Paris's famed fashion illustrator. As no one else did, Gruau captured the high style, in the 'forties, of Dior's New Look.*

("View" continued on page 298)

Dalla Collezione Primavera-Estate

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VIEW

people in fashion are talking about what's coming...

Spring/summer finds: new belts, shirt ideas, a flowering of handbags...looking homeward: with a new accessory slant...in the cream: evening pieces to set up a season, new paler-than-pales

People are talking about...some new, enormously attractive—other—options in clothes colorings in a season when "color" means much more than simply "brights." Often, the appeal comes from an inventive mix of barely-there, beautiful tints: At Geoffrey Beene, a blush colored jacket over a peach shirt and taupe skirt; at Perry Ellis, a sandy gabardine jacket with the softest greyed-blue trousers. Designers, too, are layering textures of buttery, cream colors to chic effect: At Ralph Lauren, a champagne blazer comes with a starched white shirt and vanilla skirt. New color mixes may include terra-cottas: Kasper, for one, pairs a big chambray-blue shirt with walking shorts in ginger linen. The thinking: beautiful-color pieces, appealing on their own. Together, a fresh look for summer....Fresher, yet—new, standout stockings played off spring/summer clothes in a charming way: outrageously bright tights to play against white or dark clothes...or hazy whitened shades, sometimes with whimsical dots or dashes of color, as one way of dealing with bright fashion. After endless seasons when smoky-black stockings, seemingly, set up almost everything, this spring's biggest fashion change could be, simply, a change in stockings....

"This spring's biggest fashion change? It could well be, quite simply, a change in stockings..."

● **Summer pleasures: Among the masses of chintz and floral-print fashions around now, some of the most immediately appealing of those items are printed-fabric bags. Omega's soft—giant—tote, this season, is coming in an upbeat Hawaiian-like print or covered with masses of cabbage roses; at Divertente (a division of Vittorio Ricci), a big pouchy shoulder-strap bag might be covered in squiggle-graphic cotton or a print of stars, stripes, and checkerboards. In a smaller (few-inch-square) size, in a splashy orange/yellow print, that pouch takes on added charm, moves easily into dressing for summer evenings.... In a season, often, of feminine, frankly body-defining clothes, one of the easiest shapely-dressing changes you can make starts with a stretch belt: Some of the newest—usually three-to-five inches wide—are colored taxi-yellow, sapphire blue, or fuchsia. In black, some come with a small, amusing bit of bright patent, snakeskin, or leather trim. Names to watch for: Marty Ruza, La Bagagerie, Norma Kamali....**

● The "internationalization of fashion," today, is an increasingly familiar phrase; in terms of fashion influences, Geoffrey Beene neatly spelled out that one-world notion in his spring/summer collection. What influenced him? "You only know that after you've done a collection," says Mr. Beene. "In this case, so many things came out reminding me of other countries, other places." At times, colors did that, a fabric or cut: In one case, a skirt of French-made organza wound up with a Korean-style sleeveless jacket in an English garden print. The printed fabric was Italian. Are distant-land influences a passé notion? "Nothing is old-fashioned if it's valid," says Geoffrey Beene. "If it's taken as an inspiration, an idea, and then interpreted into modern clothes. That means not taken literally or made into costume."

● **Real finds? Summer hats—the sort that are soft, foldable, mashable, totally personal: One of the best around is simply a big-brimmed, soft straw—in the palest bleached blue—done by Hat Attack for Ralph Lauren. Patricia Underwood has taken terra-cotta colors of woven straw, worked them as crownless cloches (like broad headbands) or malleable tennis-hat shapes. The appeal? An attractively non-serious sense...and about as much "hat" as you want in summer. ...For dressing for evenings, come summer, some of the newest looks are revolving around one—quite spectacular—piece: often, a great vest or new evening T-shirt. Bill Blass, in his spring/summer show, sent out a bolero in jeweled paisley; at Geoffrey Beene, a bolero came in black lace, a small vest in quilted chintz or, in a menswear shape, with rock-rhinestone buttons and silvery quilting. Designers—Blass, Armani, Oscar de la Renta—are, on summer-evening T-shirts and small tops, paillетting geometric patterns—modern-looking dots, stripes, plaids, putting them with some easy-going bottom piece—pleated skirts, shorts, pants. The new paillette tops are filmy, flirty, nearly weightless; their appeal is that of marvelous summer shirtings, not sequin sweaters....As long as women wear tennis shoes for walking to work, the people at Hue believe, they might at least put them with some high-fashion "athletic" socks. New for summer: short cotton socks in wild-collage florals, paisleys, plaids. Some come with raised white-dot geometric or daisy patterns.**

● *Spreading out: Some of the best-known names among accessory makers, increasingly, are turning up on other things—often, as with Barry Kieselstein-Cord, on new—home-oriented—"objects." Carlos Falchi, maker of subtly textured bags, not only has new Falchi shoes and a "buffalo" jacket but also luggage, napkin holders, place mats. Victor Carranza, known for his sculptural jewelry pieces, is introducing at New York's Bergdorf Goodman now silvery or palest-pink mercury glass vases and bowls in undulating shapes, agate-y dinner settings—plates, cups, saucers. In the downtown New York Rizzoli Bookstore, another kind of work by Artwear designer Dennis Higgins is on display: this maker of modern jewelry designed the shop's lighting....*

● As designers use, this season, crisp shirts to great fashion effect, Giorgio Armani, with style, has a more modest idea: In Milan, Armani models sported the same white shirt-point collar, like a neat necklace, with a tunic, a skirt and jacket, or easy blazer and pants. The charm: Clearly an added piece, it simply suggested a shirt; at times, worn just over bare skin. —KATHLEEN MADDEN

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February marks the beginning of a new fashion season. A season—"spring"—that means different things, demands different ways of dressing depending on where you are. The good news—you can find what you need—whether clothes for warmer or cooler climates—from the New York Collections, if you know how to look.

But it's also a season with more and more options: A fundamental fact of fashion today—the sheer number of available looks. And that sets up a need for guidelines. All options aren't created equal; clearly, you're going to find some things that look better, work better. What follows—how to find your way to the best choices, a look at the season's underlying assumptions, certain things that hold true, that make a difference.

The first . . . that the menswear influence of last fall/winter continues to wane: the broad shoulders, the tough tailoring, the oversized scale of coats and jackets, along with their strict collars and lapels have, for the most part, been replaced. Where you see lingering traces, you see something less than ideal. Where there has been a softening of the edges, a softening of mood, there is an immediate—and very welcome—change.

Second . . . that a strong narrowness of line is key to the season. If you think "narrow line" is simply a fashion buzzword, look carefully at the clothes on the pages ahead. This spring, there is a difference: a narrow body-close line that, at its best, expresses a great simplicity and purity of shape. And it is at its best in the New York Collections—nonexcessive design has always been a hallmark of top American fashion. What that means now: an emphasis on line, on shape, on new proportions worked with a certain elimination, a spareness—and that holds true for evening as well as for day. There are no extraneous details, no special-effect gimmicks, but there is, in that attractive narrowness and purity of line, the most modern, most appealing way to dress.

Another given: that day dressing is based on a total, finished look; a sense of appropriateness. What's changed this season—the means to that end. Instead of a classic suit, a total look can start with a coat—an unclassic, new-proportion 7/8 coat—softer, nonmasculine, over a shorter skirt; more often than not, a shorter sarong skirt (a clear indication of the softness in mood—the variety of skirts that wrap and tie and hold on the body).

More of a change for day—new two-and three-piece dressing designed to replace a suit. The key—in the word design: these are pieces that have been created as a total look, a unit; this isn't a random putting together of separates. The difference—unmistakably—in the presence, the style . . . whether it's a long, small-fitting pullover top over a short skirt . . . a short-sleeved jacket—elongated, softer—with a skirt above the knee. Sometimes, not often, you find the same presence in a one-piece dress and it gives new credibility to the idea of a dress for day. What does it—the line (again!), the shape, the way it holds the body.

Other possibilities for day begin to open up when you start to look at fashion a little differently. When you realize that a two-piece dress can be a perfect shirt and interesting skirt in a matching color . . . or a cropped-short sweater and skirt keyed to each other in some way . . . when you realize that a suit can be a sweater set and skirt . . . or a coat over matching trousers. Or, that, instead of pants and a top, a jumpsuit becomes a workable day alternative (it is, in fact, the sleeper of the season) when it's in wool jersey or thin gabardine or another "serious" fabric.

This season, a shirt can be anything, do practically anything—its shape, its easy attitude have been translated a number of different ways—as a top, a jacket, a dress. There's the classic appeal of a white shirt and trousers . . . the newer appeal—newer look—of a shirt and sarong for casual or warm-weather dressing. There are oversized shirts at night in luxurious fabrics that go over narrow pants or a leggy skirt . . . and shirts for day in traditionally evening fabrics—i.e., white taffeta—that "lift" any look. It's safe to say: if the one new thing you buy is a white shirt, you'll get a good return on your money.

At last, for dinner dressing, for any more easygoing evening, there are new likable choices—usually based on separate pieces. The ease, the casual attitude inherent in separates comes through, but there's a difference. These are unique, special pieces; it isn't simply any shirt and pants. What looks very good: new softer pants—softly gathered or softly pleated, sometimes stopping short of the ankle. Evening skirts, as their day counterparts, take off from a sarong, from wrap-and-tie shapes. And in a shirt season, dinner dressing brings out the most beautiful versions—with a distinct decorative edge.

It is fair to say that big-time evening dressing has never been more provocative in its narrowness (more demanding of an in-shape body!), more unexpected in its bareness, more charming in its coloring. The narrowness that runs through the season is heightened at night. Everything follows the body; there are not big skirts, no big anything. As for bareness, it isn't just a question of straplessness or one-shoulder tops—although they exist—what's more inviting, the surprise of a bared midriff, a bare crisscross strap back, a keyhole of bareness. But what really catches your eye—color at night. Bright color—reds, violet. Soft-tinted colors—peach, mauve, melon. And white—which has an impact, an appeal all its own.

Anytime you're faced with fashion changes that are "small" in a general sense, there are big differences when it comes to changes in the particular . . . to the way clothes are worn, the way a look comes together. Some of it has to do with accessories . . . with the difference you can achieve by adding one bracelet if it happens to be one of the new super-wide gleaming metal bracelets set with chunky stones—it has a shape, a dimension, a design you haven't seen before. Equally striking, equally effective as a look-changer: a bold, gutsy choker high on the throat.

Nothing makes more of a difference than the look of hair, and from last fall to now, major changes. What looks best—hair that's longer, ideally just above the shoulder. Hair that has line and texture and fullness; even if it's worn off the face, you have the sense of shape, of softness. The same softness, the same more feminine approach to makeup, which has a new freshness, a new clarity. The colors are paler, natural looking; the textures, sheerer than ever. Even at night, there's a subtle shine rather than all-out glitter. Everything is more believable, more attractive—it's another welcome change.

In the end, when everything is said and done, fashion should provide pleasure; you shouldn't settle for anything less, and the fact that there are more options from which to choose shouldn't diminish that pleasure. If you know what's best—and the best of the news is throughout this issue—you can find the best examples of what you enjoy most. If you key your dressing to one terrific top, go for that white taffeta shirt—you won't be sorry; if you're happiest dressing in skirts, then your smart move is to head for one of the new wrap-and-tie sarongs; if you've been waiting—a long time—for a different dress for day, you can start looking for one of the new narrow-on-the-body dresses, held at the waist. And if you want to know what looks best for spring and what changes, the way to start—on the following page.

The key to personal style any season: what you choose of the news, how you wear it, the ways you make it your own What you can choose as a "suit" now: **Calvin Klein's** wonderful pieces, *this page*, "polished" enough to take you anywhere a strict, structured suit would. Here, the soft wrap-and-tie shirt/jacket that ran through his collection, in lemon silk (about $320); with an ivory silk shirt (about $150) and ivory wool flannel trousers (about $220). Bergdorf Goodman; Filene's, Chestnut Hill MA; Kaufmann's; Higbee's; Balliet's; Bullock's. . . . By definition, personal style starts with personal care. *Opposite*, Kim says "I've worked out my own pattern of about 1-½ hours of exercise every day. I couldn't function without it." Her care system includes eating everything she wants but "always in moderation." N. B.: The bevy of dogs are "models" but Kim and artist husband, Ron Britton, live with eight dogs, seven cats of their own. These ten pages: hair, Garren for Garren, NYC. Makeup by François Nars; Details, more stores, see last pages.

The start of a prettier season!

The key to this season's predominant, most appealing looks: an all-out femininity based on shorter lengths; narrow, body-focused lines; and subtle, pale color in clothes and makeup ...all underscored by a certain real-life, unaffected American charm. On these ten pages: symbols of the best of the news worn by actress Kim Basinger, whose latest movie is *9½ Weeks*. Her other roles: model, singer, writer, animal lover, wife... modern American woman

It's a "given": No element of personal style counts more than makeup. Unless it's the way you wear your hair In a season with a focus on femininity, it follows that makeup and hair are more feminine—softer, prettier, more natural. Hair is longer now. The most versatile length: between chin and shoulder; the most versatile haircuts are layered for texture, line, the look of volume without weight; and—very important—so that the hair moves freely since there's something very sensuous in the way clean, well-cut, healthy hair moves . . . The most appealing makeup now is sheer, soft-edged, "not madeup"; in pale tints of natural colors: pink, peach, mauve, brown. There's a little more glow and shine on the face; less of a matte finish. And a little shine—not heavy gloss or frosting—on the lips, which are also in natural pink or rosy shades. The prettiest eyes are in smoky, muted tones of grey, blue, lavender, brown; the color never hard-lined; always softly smudged. You get the message in Kim's makeup, *opposite*. The Ultima II colors here: Golden Glow Day-In-The-Sun brush-on face color; Grey Mauve/Golden Buff eyeshadow, Sip-of-Bordeaux lip gloss. More shine, the sleeveless metallic top from **Comme des Garçons by Rei Kawakubo** . . . In any season, you stick to certain ideas because they're intrinsically attractive and wearable. Or—simply because you love them. Kim loves the "simplest possible clothes," prefers black and white. *Right*, **Ralph Lauren's** classic pinstriped linen trousers (about $280), leitmotif cotton broadcloth shirt (about $120). April at Lord & Taylor; Polo/Ralph Lauren, Pittsburgh; Rich's; Dayton's; Polo/Ralph Lauren at Wilkes Bashford, San Francisco; Nordstrom. Tiffany watch. Details, see next to last pages.

King

For dinner anywhere: the most beguiling short dresses —bare, body-close... and the color's irresistible

One of the delights of the season: the attractive body-revealing dinner dressing everywhere. Part of the charm: these dresses work almost any time, any place. *This page:* **Bill Blass's** to-the-knee, simple-as-a-T-shirt silk crepe dress, completely covered with shimmering blue bugle beads. About $3310. Saks Fifth Avenue; Nan Duskin; Martha, Palm Beach and Bal Harbour. To order at Balliet's; I. Magnin; Liberty House of Hawaii. . . . In a different color mood, *opposite,* **Oscar de la Renta's** sliver of yellow silk under a sarong skirt in purple. About $800. March at Elizabeth Arden Salons; Kaufmann's; Montaldo's; Marshall Field's; Balliet's; Sakowitz. Kim, whose off-camera dressing is "sweats-and-a-top as often as possible," is very concerned about what she wears when she's working. Says, "What I wear has to be right and appropriate for the character. I think wearing the wrong clothes—anytime—can hurt as much as squeezing into the wrong size shoes." . . . *Beauty Note:* Charming: a natural, glowing look. *Opposite,* Maquillage de Christian Dior's Light Rose foundation, Dragonfly Blush. Details, more stores, last pages.

KIM BASINGER

Day and night: narrow lines; sarongs; a flash of bareness ...color!

News: a more frequent use—for both night and day—of silk charmeuse, often in slide-y sarong skirts mixed with crisp linen, cotton tops. *Right*: At night, **Geoffrey Beene's** long silk charmeuse skirt and little linen top (fabric, Moreau), an abbreviated version of his key pullover. About $1150. Mid-April at Martha; Nan Duskin; Jacobson's; Lou Lattimore, Dallas; Amen Wardy, Newport Beach CA. To order at Balliet's. . . . *Below*: **Ralph Lauren's** midcalf signature shape sarong skirt in silk charmeuse (about $290) silk and wool jacket (about $498) and cotton lisle T-shirt (about $48). April at Bonwit Teller; Polo/Ralph Lauren, Riverside NJ; Hutzlers, Baltimore MD; She at La Place, Beachwood OH; Swansons on the Plaza.

KIM BASINGER

One of the best takes on the cropped-short, skin-baring top over a small sarong skirt: **Zoran's**! *Right*: His ribbed cotton-knit top—a fabric he uses often (about $140)—and silk charmeuse skirt (about $250). Zoran, NYC; Washington DC; Linda Dresner, Troy MI; Ultimo, Chicago; I. Magnin; Nordstrom, Portland OR and Seattle WA. . . . In another mood: *above*, **Stephen Sprouse's** neon-pink hooded tunic dress of wool gabardine (about $760) worn over another dress!—sleeveless, and slim, in double-faced pink/black wool gabardine (about $565). Fabric, Agnona. Henri Bendel; Linda Dresner, Troy MI; Ultimo, Chicago; Neiman-Marcus; Frost Bros; I. Magnin. Details, more stores, see last pages.

King

All the polish of a suit—in soft, pulled-together pieces; pale color tints The concept of what constitutes a "suit" has been changing, evolving, softening-up for some time. Added to the softening this season: a whole new range of pale tints of color, combined in unexpected ways. Nothing's hard-edged or masculine. Instead: the charm and ease, *this page*, of **Geoffrey Beene's** peach wool gabardine tunic-jacket; and—in silk shantung of another peach—his soft-shouldered, lean-lined hallmark pullover (*the* top to watch); with an above-the-knee skirt of taupe wool gabardine. (Pullover fabric, Corisia.) About $1930. Mid April at Saks Fifth Avenue; Nan Duskin; Montaldo's; Jacobson's; Sakowitz; Liberty House of Hawaii. . . . Or, *opposite*, **Perry Ellis'** long creamy silk coat-jacket (about $350) over blue silk trousers (about $170) and his key wrap blouse in olive silk (about $170). Bonwit Teller; Nan Duskin; Saks-Jandel; Balliet's; I. Magnin; Nordstrom. . . . *Beauty Note:* News—lipcolors that let lips come through. *Opposite*, Maybelline's Glossy Snowpink Frost. Details, see last pages.

King

A new thinking on day dressing from Geoffrey Beene . . . expressed this season in a variety of innovative ways. One of the most attractive, *this page:* his navy wool gabardine short-sleeved jacket-top over a white silk crewneck, and short navy wool gabardine skirt. Silk, Taroni. About $1645. Late Feb., Saks Fifth Avenue; Montaldo's; Balliet's; Lou Lattimore, Dallas; Frost Bros. To order at John Wanamaker. Details, additional stores, last pages.

What gives the clothes on these ten pages their distinctive edge—and appeal: the outstanding simplicity of line, the narrowness, the eliminations of anything extraneous. It's the most modern way of dressing; one based on a definite sense of ease, with an attractiveness that doesn't depend on special effects to get the message across. And it's the kind of modernity that underscores the best American fashion, the best fashion anywhere. Starting here, new expressions of this attitude in dressing for day . . . with a style (the operative word) all its own . . . The very untraditional character of a suit at Karl Lagerfeld, *this page*—his very narrow, very elongated jacket-top in crinkle-textured navy cloqué rep, with a short navy skirt to match. About $1115. Late March at Bloomingdale's; Hirshleifer's, Forest Hills and Manhasset NY; Rich's; The Twenty-Four Collection, Miami; Hattie; Lou Lattimore, Dallas. Details, more stores, next to last pages.

Mats Gustavson

line...with a difference

In the context of ease, purity of line, and a total pared-down simplicity, **Zoran** stands out. In his sweater-dressing, a new meaning—and a new low-key glamour—to the word "unadorned." On these two pages, new versions—in ivory cashmere-and-silk ribbed knit. *Left*, a new bared sweater, cut in on the shoulder, cut out under the arm, slipped over ivory cashmere pull-on pants. Sweater, about $450; pants, about $700. Zoran, NYC; Washington DC; Linda Dresner, Troy MI; Ultimo, Chicago; Jackson Graves, Minneapolis MN; Nordstrom, Portland OR and Seattle WA. . . . And his new boat-neck cashmere/silk pullover, *right*, loose-fitting, cropped shorter, over soft ivory wool gabardine pants. Pullover, about $600; pants, about $350. Zoran, NYC; Washington DC; Linda Dresner, Troy MI; Jackson Graves, Minneapolis MN; I. Magnin; Nordstrom, Portland OR and Seattle WA. . . . *Beauty Note*: The news of a low-key, but effective makeup based on soft, natural colors. Here, Orlane's Sorbet Peche lipcolor lined with Naturel; an allover dusting of Soleil Powder Blush. Hair, Ezel for Bumble & Bumble, NYC; makeup by Margaret Avery. Fashion details, more stores, next to last pages of this issue.

Denis Piel

The essence of day dressing—when it's good—reliability, ease, appropriateness, a strong presence. Those elements in a dress—a rare find— in Oscar de la Renta's navy wool gabardine, *this page*—double-breasted, narrow, held at the waist—not only a new line, but a new credibility to the idea of a dress for day. About $660. Late March at Lord & Taylor; Nan Duskin; Montaldo's; Rich's; Higbee's; I. Magnin. . . . Details, mores stores, see next to last pages.

A given at Giorgio Armani Couture—a turned-out, total way of dressing for day, stripped clean of accessories, of unnecessary detail. Unexpected this season: the softer takes, the gentler edge he gave to things, and the legginess that went throughout the collection. Very unexpected. *this page:* his black-and-white plaid knee-length coat—squared, straight-falling—over walking shorts and a short-sleeve top—all in one piece, with a change of coloring—black in front, white in back! Coat, about $750, of viscose; shorts-dress, of acetate/viscose, about $710. Giorgio Armani Boutique, NYC; Hattie.

Mats Gustavson

Denis Piel

line ...with a difference

The continuing strength of **Geoffrey Beene's** day dressing this spring—his working-out of two-piece dressing that replaces the more traditional alternatives

Always wanted:
a black dress at night.
Here, the stars from four
collections, for
evenings big to small.
Immediately apparent
in the line-up here:
the line itself—narrow,
leggy even when
the looks are long
—they're that
body-conscious.
A perfect
example;

this page, left:
Jackie Rogers'
black silk taffeta dress,
strapless and shirred
all along the body.
About $1000. To order
March at the Jackie
Rogers Boutique, NYC;
Sara Fredericks,
Palm Beach;
Lou Lattimore, Dallas. . . .
This page, right, from
Oscar de la Renta:
the darkest navy silk
strapless top;
the narrowest matching
sarong-tied long skirt.
Turnout, about $1050.
March at Altman's;
Nan Duskin; Kaufmann's;
Lillie Rubin-South
& West; Higbee's. . . .
Opposite page, left:
Calvin Klein's cashmere
mini to wear over
pants—or as
the leggiest dress around.
About $482. Altman's;
Burdines, Dadeland FL;
Jacobson's; I. Magnin;
Nordstrom
. . . . And, *right,*
Geoffrey Beene's
simply—superbly—
cut narrow black silk
crepe dress with
a front panel of black
satin stopping short
of the ankle, terrific
anywhere in the world.
About $1950. Panel
of silk and wool satin.
Mid-March at Bergdorf
Goodman; Jacobson's;
Balliet's; Sakowitz.
To order at Liberty House
of Hawaii. Hair,
Oribe of John Dellaria
Salon, NYC; makeup,
Rumiko. Details, more
stores, last pages.

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...with a difference at night

Toscani

All-out evening

VINCENT SPANO

the clothes, the makeup, the excitement you don't see every night!

What counts now for big-time evenings: the welcome way color has come into the picture, from brights to pale tints; the feminine way narrowness has evolved, and the way makeup has changed—all of which gives a different, very appealing look at night. On these six pages, the prettiest versions (and adding to their romantic "star" quality, the presence of actor Vincent Spano, pictured here and on the next two pages. For more on him, the star of the new comic movie Creator, see page 80). To start, *right*, a different look for evening—the new charm of soft evening pants, of bright lilac silk, from **Oscar de la Renta.** Here, with his luxurious sequined "plaid" silk organza shirt—in a season of shirts, one of the most spectacular versions. Turnout, about $3125. March at Saks Fifth Avenue; Nan Duskin; Lillie Rubin-South & West; Frost Bros.; Topp's, Omaha NE. . . . *Beauty Note:* After several seasons of piled-on glitter, "special effects" color in makeup, there's a change in the mood for evening . . . a new freshness, clearly simpler, less extreme, strong on clarity and shine. One of the easiest, most minimal versions and the most flattering, opposite—from Lancôme: brushing the eyes lightly in Pink Sorbet and Mauve Douce eyeshadows, coloring the lips—letting the natural texture of the lip come through—in sheer Tres Mauve lip color. With makeup this natural, cheeks are blushed for color, not for highlighting, in Rose Ivoire. The fashion: Bill Blass's long white silk crepe evening dress. These six pages: Hair, Edward Tricomi for Pipino-Buccheri Salon, NYC and Odile for Bruno Dessange Salon, NYC. Makeup, Margaret Avery. Details, last pages.

Denis Piel

THE NEW YORK COLLECTIONS

VINCENT SPANO

To watch now—up-and-coming actor Vincent Spano, "adding" to the mood on these two pages . . . And the beginning of a new mood in makeup, *at right*. Whether you're dressing in real color, or black-and-white, a more minimal approach. Here, the emphasis is on a paler skin, achieved with natural colorings—all from Elizabeth Arden—that are wearably sheer in texture . . . Porcelain Beige foundation, no blusher, and a "blotted" no-shine lip in natural Pinkpetal; just a soft-smudge of Umber liner, a brush of neutral Tendershadows eye coloring. Striped black/white evening jacket, Bill Blass. . . . *Left*, for the full impact of narrowness (and for its colorings that are subtle, sophisticated, unexpected): Mary McFadden's exquisite midriff-baring pleated evening dress in melon, emerald, and rose. About $1850. Nan Duskin; Martha, Palm Beach and Bal Harbour, Balliet's, Frost Bros., Capriccio, Scottsdale AZ and La Jolla CA. To order at Bergdorf Goodman. Details, stores, see last pages.

all-out evening

Denis Piel

all-out evening

More of the season's new color-sense in fashion, more of the difference in makeup . . . *Left,* the look of white with the added delight of color and ornamentation. Here, in the bright, bead-embroidered flower on **Bill Blass's** deceptively simple column of a dress in silk crepe. About $2750. March, Saks Fifth Avenue; Nan Duskin; Balliet's; Neiman-Marcus; Frost Bros.; Liberty House of Hawaii. Model Grant Coradine's dinner suit from Paul Stuart, NYC. Details, more stores, last pages. . . . *Beauty Note:* Perhaps the most "done" version of less makeup by night: very little cheek color, but a stronger eye and mouth . . . here Estée Lauder's Sunlit Pink blusher, Hyacinth Sky eyeliner and Copper Sun eyeshadow with sheer, natural Cinema Pink on lips. In hair, looks that are equally simple. One, the look of asymmetric bangs, with long hair twisted into a smooth coil.

THE NEW YORK COLLECTIONS

vening...
a new degree
of dressing

Steven Meisel

A difference, now, for evening: new alternatives to something short, something black, something for the more easygoing side of evening dressing—for dinner, for at-home: It centers on the highlights of the season, on shirtings, softer pants, a skirt that wraps and ties: all, separates with a "sportif" air, often given

Giorgio Sant' Angelo:

line hand painted with flowers. Blouse, about $150; skirt, about $900. Late March, Lord & Taylor; Hirshleifer's, Forest Hills and Manhasset NY; Martha, Palm Beach and Bal Harbour; Tootsies, Houston; Frost Bros; Pino's, Seattle Wa. . . . *This page:* More low-key dressing given a decorative edge—**Chanel's** black silk ribbed sweater that's very small, very charming, with softly gathered silk floral-printed pants. By Karl Lagerfeld. Sweater, about $360; pants, about $390. March at Bergdorf Goodman; Chanel Boutique, Beverly Hills. Sweater at Colitti, Millburn NJ; Swansons on the Plaza; Amen Wardy, Newport Beach CA. These four pages: Hair, Julien [illegible] Paris; makeup, Kevyn Aucoin. Details, more stores, last pages.

evening... For a different kind of evening: dressing as low-key as a blouse and pants—with more style, more charm, more of the news of the season: what you get, *this page*, with **Perry Ellis'** silk wrap blouse decorated with one large flower, and the softest cream wool pants, with a silk cummerbund. Blouse, about $310; pants, about $

Opposite page: The most easygoing evening blouse around—ivory silk with a crest and the surprise of a hood. With grey wool pants chopped at the ankle—a charming, understated evening look. By **Valentino Boutique.** Blouse, about $870; pants, about $330. Late February at Valentino Boutique, NYC; Valentino Boutique, Saks-Jandel, Chevy Chase MD and Valentino Boutique, Washington DC; Ultimo, Chicago; Frost Bros.; Wilkes Bashford, San Francisco. Fashion information, stores, last pages.

Steven Meisel

TV

TV used to be one of America's guilty pleasures. No more. Now academics deconstruct Dallas, and the rest of us are shameless in defense of our favorite programs. The medium is short on art, but it's long on id: from game shows' unvarnished greed to soap-operatic lust, it's as vulgar and vital as the seven deadly sins—and as soothing as sitcom morality. TV may be as familiar as a pet; but still it enthralls us, pacifies and perplexes us, like our dreams. And that's entertaining! On these six pages, the view from the couch…

"Untitled," 1984, by Keith Haring

Consenting adults

Viewing styles of the rich and/or famous

We have assembled and interviewed an unruly Nielsen family of our own—with no claims as to statistical reliability—to find out what some notable Americans watch, how they watch it, what it means, and so what.

FRAN LEBOWITZ, *writer, humorist, and generally quotable person.*

Do you watch much TV?

I watch almost only daytime TV. This is perhaps because I am a purist. This is TV at its most TV-like. The kind of television I hate is educational television. That appears to me to be a contradiction in terms. I think TV has a responsibility to be mediocre. And a game show, no matter what else it might be is certainly devoid of pretension. And I find them cheery. The only depressing aspect is that every day I win fifty or sixty thousand dollars and never see the money. It's very much like being a writer in that respect.

I think watching television is an adult thing, like smoking. If I had children, they would not be allowed to watch TV. It should be allowed only for those of us who already have formed consciousnesses. You have to deserve to watch *Family Feud*. It's not a birthright. You have to pay your dues. You have to earn it.

CHUCK CLOSE, *painter; known for his large, close-up, extremely intimate portraits.*

Do you watch much TV?

I've gone in phases. The pace of most TV soundtracks fits the pace at which I work, so I use it as a device. TV chatters away at me like a not too demanding friend, keeping me company but not asking very much.

I originally worked with quiz shows on. Interesting things happened. I found that I knew the answer to every quiz-show question. For instance, art questions could be answered with one of the following names: Rembrandt, Michelangelo, Leonardo, Van Gogh, and Picasso. That was true for years. Then all of a sudden Warhol became an answer, and he swept all three networks. I couldn't stand it anymore, and I started watching soap operas; but they kept taking my soaps off the air. Now I watch news.

When I was making black-and-white works, black-and-white TV was fine. I could change from looking at a black-and-white painting to looking at a black-and-white set. That seemed appropriate. When I was making color paintings, it was very bizarre going from the painting to the black-and-white TV, so I got an old color set. That got ripped off, so I'm back to the black and white.

Do you predict a return to black-and-white painting?

Well, actually I'm working in black and white now. [*Laughs*] Maybe TV has forced me to return. Jack Beal [another painter] once took a color TV off his income tax. When they audited him, they wanted to know how he could claim it; and he showed them reviews of his paintings that said the color of his paintings looked like a color TV set out of adjustment. And as I remember, they bought that. Sounds good to me.

Maybe I am interested in TV because there are so many heads. That three-quarter view from the shoulders up is what's on at least one of the channels at any particular moment. Maybe it's the history of portraiture on TV that interests me. I spend my whole days working with heads and shoulders. Maybe there's some subliminal appeal in that that's the part of the body that's normally on TV.

T. GERTLER, *author of "Elbowing the Seducer," a first novel—very well received—about fooling around among the literati.*

Do you watch much TV?

When I was writing my book, sometimes I'd stop at seven-thirty at night for half an hour to unwind and I'd watch—this is embarrassing. . .

"Lifestyles of the Rich and Famous"?

. . .*Family Feud!* Which I would subtitle for myself "Family Freud." I found it endlessly fascinating to see the effects of competition on families who know that they're also performing.

If I have time, I enjoy watching *David Letterman*. In fact, something he said on one of his shows one night I used as the epigraph of my book. There was this leaden bit he was trying to get airborne, and nobody was willing to go with it. He was about to give up, and then he started to laugh, and said to the audience, "Accept the premise, you'll enjoy the bit." I jumped up and said, "That's perfect." It's a very Zen way of looking at things. He can get away with being Zen because he's a big-name comedian.

The only other thing I feel that television has really done for me is that at least once or twice a year they rerun *Some Like It Hot*.

RICHARD A. VIGUERIE, *publisher of "Conservative Digest," and president of The Viguerie Company, a direct-mail fund-raising concern associated with the New Right.*

Do you watch much TV?

I watch a fair amount. Fifty percent of the television I watch is divided between sports and news. The rest of what I watch, I watch with my eleven-year-old son. Last night, we saw parts of *The Ewok Adventure*.

Does watching entertainment programs on TV help you keep in touch with your constituency, in that they're presumably watching the same things. Maybe "Dynasty," "Dallas"?

I can tell you this: I have never seen *Dynasty*, and accidentally watched five minutes of *Dallas* one day before I realized what I was watching. It's one of the things that offend me. And I take great umbrage at the fact that some people such as Norman Lear and other liberals talk about conservatives' forcing their values on people when I find quite the opposite is true. The liberal values, like promiscuity and a very immoral life style, are foisted on people like my family.

In no situation comedy—let me broaden it—in no television program showing contemporary times is religion presented in a favorable light. Never does the family get into the station wagon and go off to church. You regularly see shows like *Saturday Night Live* where they ridicule priests and ministers. And they would never do that with a homosexual, for instance.

Do you feel this is balanced out by religious programing?

Certainly. But the religious programing is paid for by people like myself. We buy that time. The liberals get their time free from the consumers, presented as unbiased, objective material. But you don't think the local stations are giving Jerry Falwell free time, do you? Or Pat Robertson or Jimmy Swaggart? They have to raise money from their supporters, whereas Dan Rather and public television get it all free.

JIM JARMUSCH, *director of "Stranger Than Paradise," the year's surprise film hit.*

Do you watch much TV?

Not very much. I'm familiar with a lot of TV from growing up in Akron. The TV was usually on in everyone's house. I almost always have the TV on in my own home, but very rarely with the sound on.

For companionship?

I don't know why. Every twenty minutes I see some image I like, but I *(Continued on page 403)*

Kate & Allie & Cagney & Lacey & Krystle & Alexis & Me

BY MARY CANTWELL

First, let me make it perfectly clear that I do not look like Jane Curtin. Nor have I ever been married to a doctor, lived in Greenwich, Connecticut, or poked a Peter Pan collar over the edge of my Shetland sweater. So why is my admiration for *Kate and Allie* accompanied by an intense identification with Allie? It's because of her hair. Jane Curtin's hair is never right, and neither is mine.

Jane Curtin's part is always crooked. The comb that shores the hank on the left does not appear secure, and a few ends seem to have escaped the hot roller. On television, such hair is usually on the head of a woman having a nervous breakdown, a baby, or a fix. To see it on the head of a perfectly ordinary female is to realize that the small screen is finally courting truth.

May I add that Susan St. James and I share a pair of crow's feet? That—skipping to the next hour's show—my sister is the dead spit of Christine Cagney, and that Mary Beth Lacey has the life and the husband I'd have wanted had God seen fit to place me in Queens? Harv, or as Mary Beth says, "Hahv," is no looker and neither are the kids, Hahv Jr. and what's his name, but then how many sons and husbands are? As for what's his name's reading problem, well, all of us mothers have something like that to contend with; and as for Mary Beth's wardrobe, well, there comes a day in every woman's life when she says the hell with the sexy nightgowns and opts for flannel.

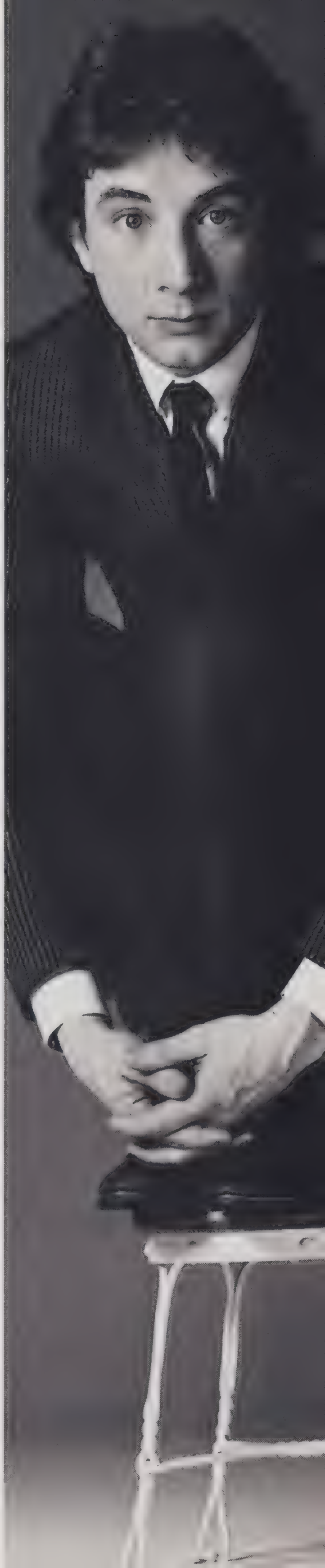
Now you know how I spend Monday nights.

But for the great moments—the Oscars, the Tonys, and the *Masterpiece Theatres*—I was uninterested in television until last year. My sets are proof: in my bedroom a small black-and-white portable bought at a yard sale; in my daughter's, an antique color console discarded by my mother. It is in front of the latter, bowl of popcorn in lap, that I now watch the non-uplifting, non-educational programs that have wreaked more havoc with my social life than was ever wreaked by marriage, divorce and, prior to all that, the occasional pimple. If tonight's the night that Kate falls in lust with the plumber, I'm staying home.

I stay home on Monday nights because Kate and Allie make raising children in a house in Greenwich Village more fun than I know it to be, and because their fiction erases what was once my reality. Because when Allie shouted "Go to Cornell" at the teenager she'd overheard trying to decide whether to marry her beau or go to college, she was, in a sense, echoing advice I believe applicable to all aspects of the human condition, namely "Learn a trade." Because after a day at a job that it terrifies me even to contemplate, Cagney and Lacey have drinks at the local lounge, and sometimes a few too many, and the laughter that envelops them then is that which women have always known and which too few writers have ever acknowledged. Because once Cagney believed herself pregnant, and on the night before she was disabused of the notion sat at home, a glass of milk in her hand, patted her stomach and said "Hi, there." I cried a little bit then—easy tears, the kind that make you happy—because I think of pregnancy as the only time in life when it is impossible to be lonely, and I remember very well my own whispered "Hi, there"s to those beloved lodgers.

I stay home on Tuesday nights because Morgan Fairchild has a needle nose and three pounds of hair and because one of the models—the virgin, at least so far—could go one on one with Dr. J. and because the people who write *Paper Dolls* have no shame. Any writer who would have a woman telling the man she has just seduced and abandoned that the Jacuzzi in her bedroom should have warned him he was not in Mother Teresa's apartment has the tip of my hat. Last winter, I stayed home to watch Richard Chamberlain in *The Thorn Birds* because no one wears a skirt better, and Ali McGraw in *The Winds of War* because, given the flare of her nostrils, she seemed to be sniffing them throughout, and Robert Mitchum in the same epic because he is increasingly reminiscent of a dormouse. This winter, I will watch at least the first installment of whatever miniseries the new season brings, and I will continue to cheer on Alexis rather than Krystle because they are like Rose Red and Snow White, and being dark-haired I always favor the former. And I will do all this because I have cheap taste.

Yes, *Kate and Allie* and *Cagney and Lacey* are many cuts above *Three's Company* and *Magnum P.I.*, but that's like saying homemade macaroni and cheese is better than Kraft's. One watches them, and *Dynasty* and *Paper Dolls*, for the same reason one is mesmerized by the films of Bette Davis. Such vitality! Such vulgarity! Such fun! Television is only just now playing its strongest suit: the crowded, colorful chronicle whose characters are one's self, friends, and family raised to the nth. Charles Dickens should be living at this hour.



TV Guidance

TV used to be fun. Or informative. Now prime time tells us how to behave. The creator of M*A*S*H explains why a hit show is the perfect place to get preachy

BY LARRY GELBART

Let's, like Alice, step through the Looking Glass or rather the TV screen, the glass through which we're always looking, and see what a special place it is. A world where virtue is always rewarded and the sinful are punished (along with the very wealthy); where racism is routed and feminism victorious. Most of prime-time TV makes Lewis Carroll look like a documentarian.

How different from the real world, the one without commercials, the one we all star in that is not an endless series of morality plays in which we get to make tidy little speeches to stereotypical heroes and villains (grey areas went out with black-and-white TV), so that everything turns out well in the end. If we moralized so incessantly, if we preached at one another in life-size life the same way the nineteen-inch people do, we'd probably spend a good deal of time alone (which would allow us to watch TV even more than the seven hours and two minutes we do now).

It wasn't always this way. Early TV did not strive to instruct us; it seemed content to entertain, to inform. It did not try to make better people out of us. We were not given nightly lessons in nobility. We were not shown how to meet death bravely, even though it cut short our brilliant careers as athletes.

If TV did try to guide us, it was a bit more artful. Messages weren't telegraphed. Seams didn't show. Important speeches weren't delivered so that we could hear the underlining. We bought a set and watched. We were patrons, not patronized.

Why has it changed so? Why has TV become so bent on straightening us out?

Partly because television is the work of successful people. If you're on the air, you're in the money. Beverly Hills driveways are so full of Benzes and BMWs, you think you're in downtown Düsseldorf. Someone In The Business recently spoke of an acquaintance who earned and lost twenty million dollars back in the 'fifties. "And that was big money in those days," he added.

People who have done well tend to want to do good. Successful people don't just sit around trying to think up clever license plates. Celebrity usually means commitment. To public causes, to private beliefs. A hit series beats the hell out of bumper stickers. With a hit series, you can really spread what you think is the good word.

Never mind that the TV industry is riddled with racism (You black? You want to be on TV once a week? Learn how to shoot a basket or catch a pass), sexism (for every Lear, there are a thousand more leers), and enough adult-motel lunchtime activity to bring about the decline and fall of the Far West.

Yet all of this behavior, however, is real and far more honest than the endless pitches that are made to the viewing public, under the guise of entertainment, to shape up morally.

Who decides what a TV show will say? How it will say it? The producer, the writer (often one and the same)? The star(s)? The director?

While a film director has a good deal to say about the content of a movie, it doesn't work that way in TV. Because the cement floors of sound stages are so hard on the legs, television directors, who are on theirs hours at a time, mostly wear jogging shoes. They also wear them because they are always running to their next job. Barely and rarely given enough time to turn out the episode he was hired to direct, a TV director will not spend a lot of his very little time getting into the content of the script.

But the star. Ah, the star.

Not every actor in Hollywood winds up with a series. Some have to settle for the Presidency. That position, however, guarantees you only four years, with an option for four more, and no chance for reruns.

Already given a good deal of creative approval—the right to pick the cameraman, costumer, hairdresser, makeup person, limo driver, chiropractor (that's what *you* think, I'm kidding)—the star has very definite ideas about what he or she wants the series to say, what the sermon of the week is to be.

A person at the top has a good deal of responsibility. The greatest, of course, is to stay there. A hit series is a mandate to use your show to show that you've got a heart, a conscience and, if you're a woman, a mind; that you're not just a pretty face or simply a clown. You care about the world and making it a better place. You want to be taken seriously. All the more so if you're doing a comedy.

So, scripts will be full of Importance. They will contain a Message. Episodes will show us that: Women are not wimps (they don't have to cry). Men can be sensitive (let *them* cry for a while). People can dare to care, to share. That hatred never moved as many mountains as love. That lying is no way to tell the truth. That the handicapped can't help it, and that black people are delightful when they're children (especially when their parents are played by white actors).

But the chief dispensers of the The Word—on Everything—are the Writer-Producers of television. I spent a dozen years or so being one of each. Not content simply exercising what may be my only real talent, knowing how to make people laugh (which probably comes as a surprise to those of you who have read this far), I joined a host of other hyphenate-mavins in expounding on the rights and wrongs of any number of subjects. There was no topic on which I did not have the correct moral position. Mine. Not really understanding the issue—or the opposite point of view—never kept me from pontificating. I never accepted ignorance as an excuse to keep my mouth shut. Like many of my successful confrères', the confidence I had in my mavinry was based more on my Nielsens than my knowledge of any of the many matters I chose to dramatize/moralize, often doing a great deal more of the latter than the former.

I learned absolutely nothing from the lessons I was trying to teach others. I did learn the difference between telling a tale and discovering to my surprise and maybe even to the audience's, that some sort of point might surface quite naturally, unforced, *(Continued on 402)*

HEAVY MENTAL: When first encountered on SCTV, Martin Short produced a kind of fiendish confusion and joy. His characters were peculiar, alien. But they were so convincing, so whole that you would not have been surprised (nor particularly happy) to discover that Jackie Rogers Jr., his writhing albino pop star, was about to date your mom. Now, Short is clearly the star of the new "Saturday Night Live." His Ed Grimley, the outlandishly appreciative fellow with the upright shock of hair and the Empire waistline, is a nimble, fussy package of unlikely joy. "Oh, this is the best 'cause the anticipation of all this is making me mental, I must say!" he croons, gliding around with demented grace. His voice dips when we expect it to rise; tiny explosions of inapt rhetoric flourish among bland, polite conventions. Short's brilliantly unpredictable creatures slip beneath the radar, then pop again, constantly surprising us.—CATHLEEN SCHINE

Richard Corman

Sincerely, Phil

Phil Donahue works the air waves like a revival meeting. Incest, wife-beating, transexuality, and rape —Donahue has encouraged America to spill its darkest secrets. What's next for the heavenly host who's one step ahead of the news?

BY MAUREEN ORTH

Phil Donahue has just completed one of the trickiest triple plays in TV history. After a humble start as a local talk-show host in Dayton, Ohio, in 1967, Donahue moved to the big city—Chicago—in 1974. Now America's number-one syndicated talk show seen in 214 cities, *Donahue* has moved to New York City with its original Dayton crew still intact.

Phil Donahue's success is all the more striking because he has gone to the top by defying the men who program daytime television: he banked on the intelligence of women. "We were born in Dayton," Donahue explains. "We didn't have any stars to call on, so we were forced to discuss issues."

Donahue's show is predicated on the idea that the women who make up 85 percent of his audience will ask his guests questions at least as interesting as his own. The show has become an armchair forum of pop culture and a popularizer of serious issues: Boy George or Raquel Welch is on one day, a discussion of a nuclear holocaust or the flat-rate tax the next day.

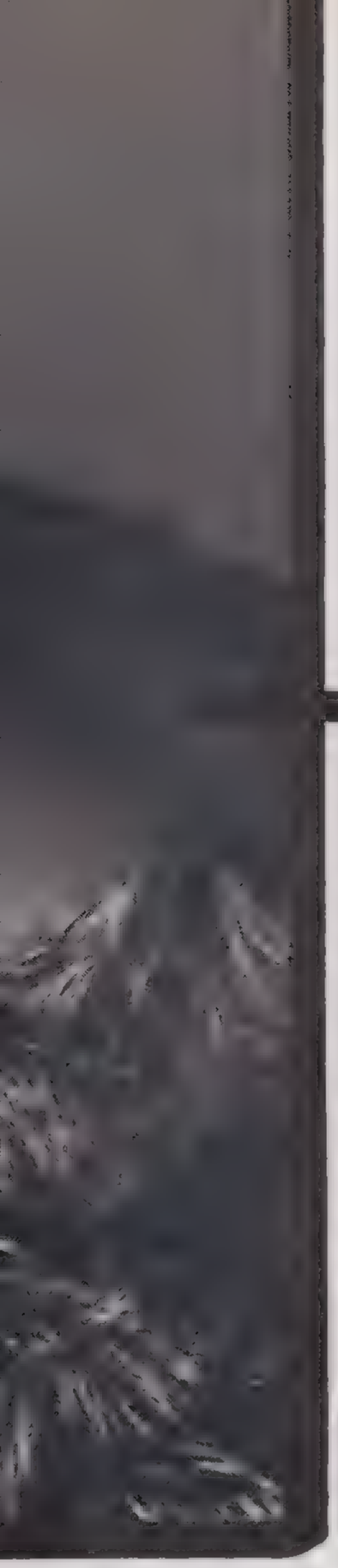
Central to the show's appeal, of course, is Donahue himself, a forty-nine-year-old former altar boy from Cleveland. A graduate of Notre Dame, he married young and became the father of five children in six years. As his career blossomed he fell away from his Catholic faith, then from the mother of his children. Neither was shed lightly, and today Donahue spends much of his professional life asking questions to which he was once certain he had absolute answers. Now his certainty is gone. That loss appears to be the key to his intensity and the motivation for his constant probing of just why we behave the way we do. In fact, Donahue is planning to break into prime time this fall with five one-hour specials and an accompanying book on the subject, all tentatively titled "The Human Animal." Humans are clearly his favorite animals. "What does the recognition of our own mortality mean in terms of our behavior?" he asks. "What is the arousal mechanism of the male, and why is it so easily triggered; and why are men responsible for most violent crimes?"

As he ticks off these questions, Donahue jumps up from the couch in his comfortable apartment, uncovering a green-and-white needlepoint pillow that reads, "You can always tell an Irishman but you can't tell him much." The pillow was a wedding gift from a friend of his current wife, activist-actress Marlo Thomas, whom he married in 1980.

Like many professional interviewers, however, Phil Donahue does not enjoy being interviewed himself.

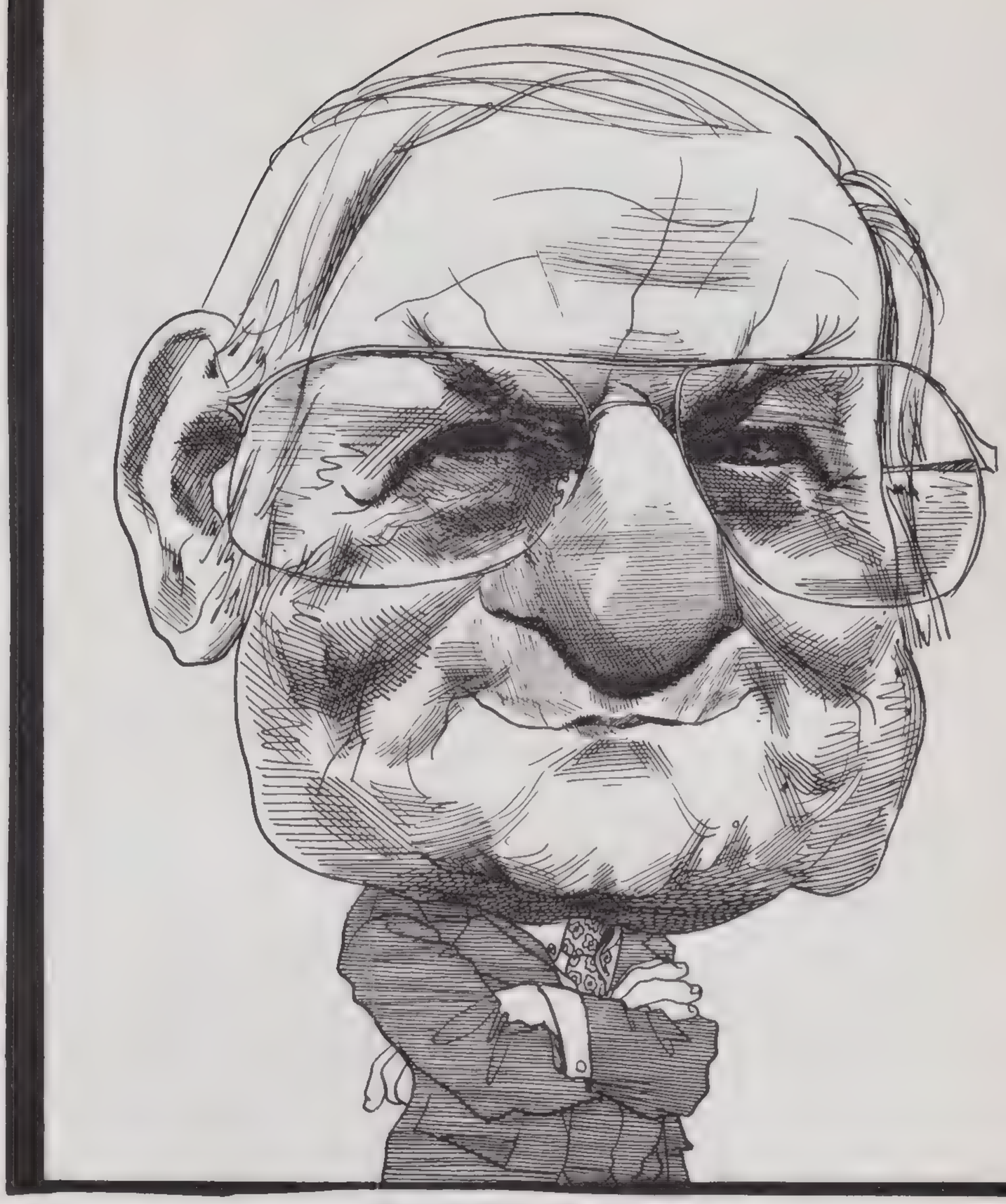
(Continued on page 404)

Illustration: Robert Risko Photo: Bert Stern



When CEOs take to the air like presidential candidates, advertising shows myth-making muscle. Like Frank Perdue and Tom Carvel, Lee Iacocca is a star. He is also a symbol of economic recovery at its most deceptively simple, capitalism at its most heroic. The scrappy little guy who saved Chrysler challenges us: "If you can find a better car, buy it." But myth-making cuts both ways, and in putting a face on America's tenth largest corporation, TV makes business seem responsible. If we don't buy his cars, Lee Iacocca is out of a job.

On TV now, money talks and nobody walks when you can slide into a stretch limo. This season, Diahann Carroll's been recruited to the Dynasty stable of class actresses, playing the kind of woman—you know her—who finds Enlightenment at the feet of her personal trainer. As Dominique Deveraux, snaky nightclub magnate with a yen to take over the creaky Carrington empire, Carroll refines naked ambition to the status of a Platonic idea. "Dominique is a powerful, wealthy, manipulative woman," says Carroll. "The word 'woman' is very important. So is the word 'power'—especially the fact that I'm comfortable with it. The timing for Dominique just couldn't be better."



Too Rich and Too Thin

Television is another world—with strange ideas about beauty and status—geography, even. And some dare call this esthetics

BY MICHAEL SORKIN

One of the networks has, as its current slogan, the pithy injunction: "Be There." Such raw ontological prescriptions are not unusual for TV. For example, who can deny the philosophical power of those Coca-Cola ads in which demographically perfect choruses exult, "Coke Is It!" However, there's something special about "Be There" and I wondered, as I mused over an evening's episode of *St. Elsewhere*, just where, to coin a phrase, the there there was. Inside the TV there seemed to exist another world, vaguely parallel to our own, where things are very different. After all, no place on TV really looks like any place I've ever seen.

The great Soviet director Lev Kuleshov first proposed the idea of "creative geography." What this means is that the filmmaker, by combining scenes shot in various locales, creates an entirely new sense of location. Television has gone old Kuleshov one better. By combining a wide variety of locations in a wide variety of shows, TV creates a strong sense of nowhere at all. Beyond the establishing shot of the Biloxi skyline under the credits at the beginning of the show, did you ever have a strong feeling of recognition for some place you've seen on a soap? Of course not. Nobody ever in the middle of *General Hospital* sat bolt upright and exclaimed, "Good God! Isn't that the little Perigordois restaurant in Cloverdale where Ethel and I scarfed those lovely truffles the night I got my partnership?!" No, the order of recognition tends to be, "Isn't that a living room they're all sitting around in?" Or, "Knotty pine: looks like a rec room to me!" Or, "That's a china shop Mr. T seems to be entering!"

The key to the look of TV is that every place is generic. Even *Dynasty* and *Dallas*, supposed evocations of particular places, have nothing to do with Denver or the big D, just some soundstage in Los Angeles. That isn't to say that there are no distinctions. The rich, for example, are different, tending to have larger living rooms with better panelling and much bigger potted plants. But when was the last time you actually recognized some thing from a category of things other than those that get sold on TV. Sure you can spot Chevrolets galore, but I'll bet you can't recall ever seeing a Barcelona chair or a David Salle on *Falcon Crest*. And, for that matter, did Remington Steele ever sport the Italianate notch of a Giorgio Armani lapel? TV's decorative paradigm is clearly the Ramada Inn: ubiquitous and indistinguishable, its parking lot is filled with shiny new rent-a-cars.

Let's get back to *Dynasty*, the most style-conscious show on TV just now (excepting Joan Rivers' guest segments on Johnny Carson, of which more in a moment) and one of the first to work at breaking the things barrier, its *(Continued on page 404)*

David Levine

landscape of color

Helen Frankenthaler is known as a painter of airy, audacious abstractions with colors that exhilarate. Now, a more intimate side to her radiant art is revealed in an exhibition of works on paper

By Phyllis Tuchman

Helen Frankenthaler constantly challenges conventions. In the 'fifties when other young artists were emulating Willem de Kooning by covering acres of canvas with thick oil paint and the requisite drips and splatters, Frankenthaler, inspired instead by Jackson Pollock, was making exuberant, airy pictures by staining streams of pale color into her cotton duck surfaces. Ten years later, painters were working in series, but she was restlessly executing unique compositions of all sorts: some had a centralized focus, others had colors hugging the edges of otherwise bare canvas, several had bold, isolated shapes. During the'seventies, she let her art become more epic and dramatic, causing viewers to feel enveloped by fictive landscapes with ethereal effects.

The name Frankenthaler has come to evoke exhilarating color floating in indeterminate space. She is so versatile that people could recall opulent swathes of turquoise and magenta coursing across wall-sized pictures or delicate lines sinuously threading through atmospheric mists of paint or inventive shapes *(Continued on page 401)*

The exuberance, free flow, and buoyancy of Frankenthaler's color—distilled in a watercolor painted on the spot during a 1956 visit to a French seacoast resort. French tricolores wave crisply in the breeze, while three yellow circles on the horizon evoke portholes. Right: The artist outside her Connecticut home, overlooking Long Island Sound

Courtesy George Brazillier

Beylerbey, one of the most extraordinary country palaces ever built, was the fantasy of Sultan Abdul Aziz, among history's big spenders. Set along the Bosphorus, north of Istanbul, the palace is the epitome of nineteenth-century Turkish taste. On these pages, the West's first view of the splendor restored, and a guided tour by Prince Michael of Greece

The focal point of the spectacular Grand Hall (above) is a marble pool, originally filled with water, surrounded by twenty marble columns and containing marble dolphins with braided tails upholding a double-decker fountain. Bohemian-glass chandelier, huge mirrors, and gilded furniture contribute to the overall glitter.

François Halard

The sumptuous ballroom almost shimmers with gold. Even the eight stucco columns, painted to simulate marble, have spiraling gold veins. At the base of each column, flamboyant gilded torchères. The lavishly painted ceiling features lanceted windows, as well as poems celebrating wisdom and justice written in gold calligraphy on blue panels. Five enormous chandeliers, in a mix of Russian and Ottoman styles, help light up the place.

François Halard

The Sultan's first guest – the French Empress

The Bettmann Archive

François Halard

Shortly after Beylerbey was completed, the French Empress Eugénie (above left, in a detail from a Winterhalter portrait) paid a state visit. Thè sultan put her up in an elaborate suite. Her bedroom, above, features a Syrian-made bed, richly inlaid with silver, mother-of-pearl, and tortoiseshell. The door beyond the bed leads to a hammam, opposite, a room designed for bathing, heated by hot-water pipes under the marble floor.

When Turkish Sultan Abdul Aziz built Beylerbey Palace in 1865, the climate was unusually clement, allowing completion of the project in record time. Commenting on this, the Sultan remarked that the palace "must be pleasing to Allah, because the work was favored with such fine weather," to which a well-styled courtesan responded "Oh, no, Your Majesty, Allah favors only poor men. He flatters Your Majesty!"

Although the Sultan traditionally bore the title "Shadow of Allah on Earth," Abdul Aziz was extravagant to the point of insanity—which lay in wait for him. He threw his meals at courtesans who displeased him. He retained a staff of five thousand people, of whom four hundred were musicians. He ordered solid gold dinner services encrusted with rubies and emeralds from Paris, and pianos by the dozen from London. The time had not yet come when he would, in the presence of his court, chase fluttering hens through the reception rooms of the palace and, upon catching one of the birds, hang around its neck the highest Turkish decoration for gallantry.

Abdul Aziz entrusted the construction of Beylerbey to the Balian brothers, two Armenians who belonged to a veritable tribe of architects that the court used nearly exclusively for decades. In their heyday, the Ottoman sultans built their palaces in an Oriental manner. As their empire weakened, they abandoned Oriental tastes and turned to Europe for their inspiration. They began to build in stone rather than wood. Thus, Beylerbey belongs to a style that might be designated "Franco-Italo Baroque." This pale-grey stone palace, small by Ottoman standards, was never destined to be, nor was it ever, an imperial residence. It would serve as country place, pleasure pavilion, and setting for feasts, as would the other sumptuous fantasies that the last sultans sprinkled along the banks of the Bosphorus.

Against a background of wooded hills, Beylerbey rises on the Asiatic bank of the Bosphorus, at the point where the currents of the Mediterranean meet those of the Black Sea. A marble terrace, divided by an ornamented gate, separates Beylerbey from the water. It was once surrounded by a vast park dotted with gracious pavilions. Today, it is somewhat dwarfed by the prodigious proportions of the neighboring bridge which binds Europe and Asia.

The palace was newly finished when Empress Eugénie, wife of Napoleon III, was announced. The official pretext of her voyage was to attend the opening of the Suez Canal, though in reality the reason behind the journey was to reemphasize the grandeur of the French Empire through a prestigious tour of the Mediterranean courts.

Abdul Aziz decided to lodge his illustrious guest at Beylerbey. From the start, the French were dazzled, as the Countess des Garets, maid of honor to Eugénie, recounts: "Beylerbey. As I entered this white palace, its interior blazing *(Continued)*

Prince Michael of Greece *is the author of "Crown Jewels of Europe" and, most recently, a novel, "Sultana."*

Sultan Abdul Aziz (above right, c. 1867) indulged a taste for flamboyantly decorated furniture. For a paneled room (above left), he commissioned an oval marquetry table whose base is a double row of columns—painted to simulate marble—that echo the arches in the cornices. In another reception room, opposite, the sultan frequently enthroned himself in an elaborately carved gilded chair with a favorite ornamental motif—crescents.

(Continued) with gold and brilliant colors, I felt amost crushed by the splendor of it all; the immense rooms with their columns of precious marbles, their ceilings painted with a thousand arabesques, the whole riot of gold and color, impressed me not so much by their harmony and beauty but rather by their sheer gorgeousness.''

But from that point on, the headaches began. The suitcases of the imperial suite refused to arrive; and after hours of agony, the Countess des Garets made a ''most abject entry'' to the eighteen-course dinner that the Sultan was giving for the Empress at his Dolmabahçe Palace, across from Beylerbey. The affair did not go well; and Abdul Aziz, perhaps somewhat intimidated, exchanged only a few words with the Empress, although she was ''ravishingly beautiful'' in a white gown embroidered with gold and covered with precious stones. Back at Beylerbey, Madame des Garets was unable to find her room, though it was ''enormous as the nave of a church,'' and feared she would have to spend the night on a sofa in one of the salons.

The next day the Sultan's mother, Sultana Valide (''a really terrible woman''), paid a visit to Eugénie, accompanied by her ladies (''a dozen utter savages''). Finally, a committee of the ladies of Constantinople had the preposterous idea of presenting to the Empress a tapestry portrait of her husband, Napoleon III, complete with genuine hair and a real moustache! ''Never had we seen anything more grotesque'' writes the Countess des Garets about this cumbersome object.

In spite of these incidents, the unparalleled munificence of the Sultan's hospitality led to a second dinner, where he cheered up and where contact with the Empress was finally established; a visit to the treasury, worthy of *The Thousand and One Nights*, and a view of the Ottoman fleet along the banks of the Bosphorus, brilliantly illuminated one enchanted night—all these left an unforgettable impression on the French, who departed believing they had been in a dream.

A year later, war raged through France, the Empire was overthrown, and Empress Eugénie fled at the peril of her life. A few more years passed, and Sultan Abdul Aziz, having become more and more insane, was deposed in a palace revolution. Five days later, he was found dead, soaked in the blood of his slashed veins. Suicide or murder—no one was ever to know the truth.

After years of restoration, Turkish authorities and architectural historians have now returned Beylerbey to its original freshness, and the visitor can share the bedazzlement of the French Empress and her suite. On the exterior, a certain classicism still manages to contain the richness and profuseness; but as soon as the visitor penetrates the interior, he is astounded, suffocated even, by the extravagant sumptuousness. It is a sensually indulgent mix of brilliant marbles, mahogany, precious woods inlaid with yet more precious woods and ivory, fireplaces and gigantic vases in enameled porcelain, and colossal crystal chandeliers and girandoles that drip with ornament.

The walls of the salons have been relined and the divans reupholstered with silk fabrics woven according to the original designs—shimmering brocades embellished with flowers, *(Continued on page 402)*

François Halard

Erica Lennard

Paris is talking about . . .

"The Lover," the season's big novel

by Marguerite **Duras**,

an erotic—and autobiographical—

tale about a French girl in Saigon

and the rich Chinese

lover who picks her up

every day after school

in his limo . . . a

magnificent exhibition

of naïve paintings

by Henri **Rousseau**

By Edmund White

The lives of artists and writers have always fascinated the public, even in a country such as France where the flames of spontaneous curiosity are doused by a grave respect for privacy. Even as people read tell-all autobiographies they express contempt for such "concierge gossip." When Simone de Beauvoir published her recollections of Sartre's last years, there were many people in France who pretended to disapprove of even such an affectionate and seemingly inevitable "violation" of privacy.

National Gallery, Prague/Art Resource, NY

But nothing could be more hypnotic than a confession—especially if the writer has long been respected but considered "difficult," "unreadable," "experimental," "austere." Two years ago, Nathalie Sarraute—the eighty-four-year-old experimental novelist and recorder of minute and fugitive psychological states—enjoyed a great critical and commercial success with her autobiographical novel *Childhood* (*Enfance*).

Now, Marguerite Duras, another *grande dame* of French literature is having an even more spectacular success with *The Lover* (*L'Amant*), last year's winner of France's most distinguished literary award, the Prix Goncourt. Duras, who was born in Indochina in 1914, moved in 1927 to France, where she published her first novel in 1943. Today, more than forty years and some fifty-two "works" later (including films, a book of interviews, plays, stories, and novels), she is at the height of her powers. Americans probably know her best for her 1959 screenplay for *Hiroshima, Mon Amour*, directed by Alain Resnais, although she also gained international attention with her 1975 film *India Song* and three classic novels: *Sea Wall* (*Un Barrage contre le Pacifique*), *The Sailor from Gibraltar* (*Le Marin de Gibraltar*), and *Moderato Cantabile*.

In recent years, her drinking became such a problem that Duras turned into a semi-recluse. In 1983, her companion Yann Andréa published a stunning book, *M.D.*, that recounts the eerie despair of that seclusion and of the twilight world of their symbiotic relationship. Duras was shaking so badly that she could no longer hold a pen. She dictated her 1982 novel *The Sickness of Death* (*La Maladie de la Mort*) to Andréa, who himself was drinking more and more heavily. Every day a few pages would be dictated, typed, read aloud, corrected—but the rest of their day was devoted to cheerless drinking. Red wine was ordered in by the case. Upon awakening, Duras would bolt down a glass of wine, then a cup of *(Continued on page 400)*

Marguerite Duras, top, is titillating the French with her phenomenally best-selling novel "The Lover"....
The season's most popular art show was the Henri Rousseau retrospective at the Grand Palais, which included the artist's self-portrait, left, of 1890.
His "Child with Puppet," right, c. 1904–1905, is one of his rare but typically frontal and somewhat schematic portraits of children.

Musée de l'Orangerie, Paris/Art Resource, NY

Starting here, detailed on the next page: the news to watch in day dressing this spring. The key: differences in color and texture, changes to make clothes work from early morning, sometimes right through dinner. Where it starts—with a new sense of finish, the kind you get from **Shamask's** charming little double-layered cropped linen/cotton jacket—that doubles as a shirt—*left,* in a black and taupe print; over black linen pants. Top, about $550; pants, about $220. Shamask Couture. Late March at Moss, NYC; Neiman-Marcus. . . . And, in a season that doesn't emphasize coat-and-pants dressing—a standout—from **Guy Laroche**, who gives it all the polish of a jacket-and-pants suit, *right:* a double-breasted coat scaled smaller, closer, narrower trousers—in Prince of Wales "wool." Coat, about $480; trousers, about $160. Guy Laroche Boutiques, NYC; Boston; Washington DC; Bal Harbour; Chicago; Dallas. . . .

Beauty Note: More finish—from understated makeup, *left:* Merle Norman's Nutmeg Sheer Powder blusher, Satin Cinnamon lipstick. These fourteen pages: hair, Odile, for Bruno Dessange Salon, NYC. Makeup *left,* Rumiko; *right,* Margaret Avery. Details, more stores, see next to last pages.

Gilles Tapie

NEW
REALITY: DAYTIME
DRESSING
WITH
A DIFFERENT
IMPACT!

A NEW REALITY: DAYTIME DRESSING

Part of the news to watch this season: fabrics that instantly change the look and wearability of "familiar" day clothes. A good example, *left:* the way a gutsy silk/cotton gives a narrow skirt and double-breasted coat an almost seasonless quality. By **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** Coat, about $460; skirt, about $180. Lord & Taylor; Kaufmann's; Higbee's; Balliet's; Marshall Field's. . . . Or the way versatile navy wool jersey turns a **Calvin Klein** classic, *right*—his wrap-and-tie jacket, straight-leg trouser—into a pulled-together look you'll reach for again and again. Jacket, about $340; trousers, about $196; blouse, about $150. Bloomingdale's; Nan Duskin; Dayton's; Frost Bros.; Frederick & Nelson. Makeup, Rumiko. Details, more stores, see last pages.

THE NEW YORK COLLECTIONS

Out of the many messages designers sent down the runways of New York comes daytime dressing at its best! Practical, wearable—attractive—clothes that work the way a suit does, without necessarily being a suit, and have a special kind of real-life appeal. What's also new: the unexpected choice of fabrics—often with unexpected pattern, neutral but darker colors—intended primarily for a cooler climate. What you also get: a sense of finish from a coat, a jacket, a longer shirt, worn over skirts or pants. More of the news: a new standard length for the "shorter" skirt —it stops decisively above the knee.

Gilles Tapie

Gilles Tapie

A NEW REALITY: DAYTIME DRESSING Three more ways to get at a complete day look . . . A suit that has all the ease of a sweater set, *far left*—**Castleberry Knit's** ribbed wool jersey short-sleeved sweater, black-piped jacket, black pull-on skirt. About $440. Lord & Taylor; Kaufmann's; Jacobson's; Nordstrom, Palo Alto CA and Seattle WA. Makeup by Margaret Avery. . . . Or **Erreuno**'s relaxed yet tailored suit with a longer jacket, in red-and-beige striped wool/silk—an interesting texture effect, *center*. Jacket, about $595; pants, about $385. Rose Lash/Corrine Travis, NYC; Beaton's of Arizona; Maxfield, Los Angeles; Pino's, Seattle WA. Makeup, Rumiko. . . . And two-piece dressing with a new proportion from **Adele Simpson**—a long navy wool gabardine tunic that slips over a narrow wool gabardine skirt, *right*—lean, and very leggy. Top and skirt, about $500. Bergdorf Goodman; Kaufmann's; Jacobson's; Marshall Field's; Balliet's; Nordstorm, Costa Mesa CA. Makeup, Margaret Avery. Details, stores, last pages.

Another go-all-day idea—**Erreuno's** short jacket, narrow skirt, in wool, *left*. Jacket, about $525; skirt, about $215. Rose Lash/Corrine Travis, NYC; Colitti, Millburn NJ; Beaton's, Phoenix AZ; Capriccio, La Jolla CA; Maxfield, Los Angeles; Pino's, Seattle. . . . One way to turn a great linen/cotton trenchcoat into a great total look, *center*: by wrapping it over a black linen skirt. (Fabric, Anglo) By **Harvé Bernard.** Coat, about $160. Bonwit Teller; Georgian Room, Rocky Mount NC. . . . One of the most pervasive ideas this season—an oversized shirt—that can finish a look the way a jacket does . . . the way **Christian Dior Sportswear's** silk overshirt does, *far right*, worn over wool gabardine cuffed trousers. Top, about $150; pants, about $150. Mid March at Adaria, Birmingham MI; McRaie's, Mobile AL and Jackson MS; Marshall Field's; Polly Adams, Laredo TX; Nordstrom, Portland OR. Makeup by Rumiko. Details, more stores, last pages. ***A NEW REALITY: DAYTIME DRESSING***

Gilles Tapie

THE NEW YORK COLLECTIONS

Gilles Tapie

Two wonderful daytime "takes"—closer to the body from two relatively new fashion names. **Patricia Clyne**'s new-shape suit, *left:* a very attractive, very spare, one-button jacket that's slightly fitted in wide pinstriped "wool" and solid straight-leg pants that button just below the ankle. Jacket, about $398; pants, about $220. March at Barneys New York; John Wanamaker; Hattie; Lawrence Covell, Denver; Butch Blum, Seattle. Makeup, Rumiko. . . . A more rugged alternative, *right*—a navy cotton jumpsuit, matching navy trench coat, from **Danny Noble**—one of the hottest young talents around. Perfect to travel in! Jumpsuit, about $132; trench coat, about $150. Late March at Altman's; John Wanamaker; Saks-Jandel; Jacobson's; Bullock's; I. Magnin. Makeup, Margaret Avery. Details, more stores, last pages. ***A NEW REALITY: DAYTIME DRESSING***

THE NEW YORK COLLECTIONS

A NEW REALITY: DAYTIME DRESSING Suit dressing that's softer, that really moves with the body—from **Alexander Julian,** *far left,* in striped wool gabardine—worn here with a difference: a man's undershirt slipped on underneath. Jacket, about $360; pants, about $165. Late February, Saks Fifth Avenue, NYC. Makeup, Rumiko. . . . A dress that works the way a suit does, goes where a suit goes, *below left,* in white-and-navy crepe de Chine with a contrasting sweater vest to give it "presence." By **Nat Kaplan.** About $300. Elizabeth Arden Salons; Kaufmann's; Montaldo's; Jacobson's; Swansons on the Plaza; Balliet's. Makeup, Joe McDevitt for Clive Summers Salon, NYC. . . . Part of the tint-of-color story that runs through many collections, *right,* **Andre Laug's** pale peach-y beige wool jacket—safari inspired, but much more refined—over a peach silk satin blouse, white wool skirt—ideal warm-weather suit dressing. Suit, about $2820. Blouse, about $1110. Elizabeth Arden Salons; Martha, Palm Beach and Bal Harbour. To order at Neiman-Marcus. Makeup, Joe McDevitt for Clive Summers Salon, NYC. Details, stores, next to last pages.

Gilles Tapie

VOGUE PATTERN #9229

VOGUE PATTERNS Two key looks of the season to sew in two of the best spring fabrics . . . A jumpsuit that has all the impact, all the finish of a pants suit, *left*—only it's that much narrower, racier, uncomplicated—in navy superfine merino worsted gabardine, worn over a white blouse. Vogue Pattern #9229; fabric by Burlington Mills. . . . A white silk taffeta shirt, with a very real sense of style, cut big and oversized like a man's—it takes a look from day to dinner to evening this spring, *right*. Here, as a way of dressing for dinner—worn untucked over a navy leather skirt, a silk ribbon tie at the neck. . . . Blouse, Vogue Pattern #1509; fabric by Horikoshi. Skirt, Butterick Pattern #3117; fabric, Libra Leathers. Makeup, Margaret Avery. Details, stores, sewing tips, see last pages. **A NEW REALITY: DAYTIME DRESSING**

THE NEW YORK COLLECTIONS

VOGUE PATTERN #1509

BUTTERICK PATTERN #3117

Gilles Tapie

NOW

"Star Wars" Medicine

Lasers, remarkable light beams that can cut through steel girders or play recorded music, also do more and more seemingly magical things to repair the human body. Here, an update on ways today's doctors use lasers for health...

When you were a child, did you amaze your friends by setting fire to a piece of paper using the sun's rays concentrated by a reading glass or a magnifying mirror? The principle of intensifying reflected light rays is the basis of laser technology, whose use is burgeoning in science, industry, and medicine. The spectrum of a laser can be as large as an Olympic-size swimming pool, or tinier than a pinhead. Depending on the medium used to create them and the wavelengths on which they travel, laser beams can be invisible, or any color of the rainbow. H. G. Wells imagined a ray gun that could evaporate anything within its path; he was, without knowing it, talking about lasers. Albert Einstein spoke of mobilizing atoms to penetrate the hardest steel. He was actually predicting the laser.

Industry uses lasers to cut everything from paper to steel, to weld surfaces, to drill holes in baby-bottle nipples. President Reagan has talked of using lasers to explode enemy missiles in outer space. Artists are using colored lasers to produce pictures and spectacular light shows. (A laser show was featured entertainment at the 1984 Olympics.) Lasers can transfer pictures onto photosensitive plates, play audio and video discs.

But perhaps the most important benefits of laser technology have come in medicine. It is now possible to remove brain tumors hidden deeply in formerly unreachable crevices, to coagulate bleeding ulcers in the stomach without cutting into the body, to pinpoint a spot deep in the eye without destroying delicate vessels and nerves. Patients who formerly would have died are alive today because of laser surgery; others who would have been blind or severely disabled are now leading normal lives. Lasers are used by physicians to remove anything from an unwanted tattoo on the skin to certain cancers in the lung.

Some forms of laser surgery actually look very much like that primitive experiment with the mirror and the paper. Looking through a microscope attached to a laser machine while a neurosurgeon burns away a small brain tumor, for instance, one can see the edges of the tumor curl, and then watch the growth disappear as if by magic, leaving behind only an infinitesimal puff of smoke and a few specks of brownish-black carbon dust.

According to Francis W. Gamache, Jr., M.D., assistant professor of neurosurgery at The New York Hospital-Cornell Medical Center, who uses lasers in his own practice and also teaches other surgeons how to use them, the laser is now an indispensable tool in his branch of medicine. It can reach deep into the brain without destroying healthy tissue. Thus, some formerly inoperable lesions can be removed quickly, with relative safety. In brain surgery the initial opening, sometimes no larger than a dime, through which the laser instrument is passed to the brain, is usually made the old-fashioned way: with a knife and drill. "It would be possible, theoretically, to use just laser rays," Dr. Gamache says, "but it just is not practical. Surgical lasers work best on soft tissue. Skulls require highly concentrated energy with the associated disadvantage of considerable heat."

Dr. Gamache says that he now uses lasers in about one-third of the surgical procedures he performs. Other physicians use them less, but experts like Dr. Gamache receive referrals

for conditions that require the new techniques.

As one watches laser neurosurgery, what seems strange at first is that the physician does not even touch the patient after the narrow opening to insert the tube that carries the laser beam has been made. The surgeon stands next to a large instrument that looks something like the contraption in a dentist's office to which the dental drill is attached. The instrument has attached to it one or more microscopes, through which the operator can monitor the beam and the so-called "joy stick," which looks like a gear shift on a car. The light beam is directed entirely via that stick.

For surgeons not trained in this "long distance" procedure, it is, of course, a new experience, requiring the learning of a new technique. And a surgeon's first encounter with a laser means practice on materials that cannot be harmed by an inexperienced operator. "Chicken breasts from the supermarket are just fine for practice," Dr. Gamache says. "Real live patients, of course, are not."

HOW LASERS WORK

The word "Laser" is an acronym for "Light Amplification by Stimulated Emission of Radiation." Light in our world is often diffuse and undirected; through laser technology, it is concentrated for a specific purpose. Light itself is a form of radiant energy, and all light is emitted by atoms or molecules. Each atom or molecule is in a specific energy field when it is "resting," as specialists in atomic science put it. When the atom absorbs extra energy, it becomes, according to laser language, "excited" and thus moves into a higher energy state. When it gives up the extra energy and returns to its resting state, the excess energy is emitted as radiation. To produce this reaction, laser scientists artificially "excite" atoms and molecules either with intense flashes of light or electrical impulses. This process is called "pumping," in laser language. The medium that is pumped (which may be a gas, a liquid, or a solid) is called "the active medium." The active medium is usually held in a tube or other cavity bounded by reflecting mirrors.

When the atoms or molecules in the active medium are "pumped," they become excited. As the excitement wanes, they give off their radiation in a special form called "photons." The photons in turn strike other excited atoms and molecules, resulting in the "stimulated emission" that forms the basis of laser activity. As more and more photons strike more and more excited particles, the resulting light beam becomes stronger. It is then further enhanced by reflection through some form of mirrors, and can be beamed exactly on the spot that is to be treated.

DIFFERENT LASERS FOR DIFFERENT USES

There are many types of lasers available today, but for medical purposes two are used now fairly routinely, and a third is still in the experimental stage, employed mainly by researchers in major university-affiliated medical centers.

The *Co2 laser,* whose rays are colorless and invisible, is an excellent cutting tool. It vaporizes tissue by heating it so rapidly that it seems to explode, without in any way harming adjoining tissue.

This type of laser is used to remove tissue, from cataracts in the eyes to various types of tumors anywhere in the body. It is, as Dr. Gamache points out, particularly useful in operating on areas of the body that are very difficult to reach with standard surgical techniques: lesions hidden in brain crevices, for instance, or tumors deep in the lungs. Gynecologists use lasers to excise fibroids in the uterus by passing the laser instrument into position through the cervix. Formerly, such removal required a wide incision through the lower abdomen and through the womb itself. With lasers there are no cuts; the laser works directly on the inside of the womb, leaving very little scar tissue behind and, of course, cutting down on the patient's recovery time.

The *argon laser,* which emits a reddish light, zeros in, appropriately enough, on *red* cells. It is most useful in repairing tissue by coagulating blood, and is often used in connection with the Co2 laser. For instance, a neurosurgeon may use the argon to clear a surgical field which may be full of abnormal blood vessels, and then employ the Co2 to remove the tumor. Lung surgeons use combined lasers in similar ways.

At Yale-New Haven Hospital, Alan DeCherney, M.D., director of reproductive endocrinology and professor of obstetrics and gynecology at the Yale School of Medicine, uses both types of lasers in his work. He is a specialist in infertility, and lasers are useful in operating on such tiny areas as the Fallopian tubes, repairing blocked tubes that can interfere with conception. Argon lasers can be used to deal with endometriosis. Like Dr. Gamache, Dr. DeCherney makes a small incision with a scalpel to introduce the laser into the body. "You could, of course, plunge right through with a Co2 laser, but it is not as practical," he says. If the operation is done through the vagina, rather than through an incision through the navel, however, no surgical knife is needed. Lasers that are used in body cavities usually come attached to fiber-optic tubes that provide the needed illumination to help the physician guide his instrument to exactly the right place.

Dr. DeCherney says that lasers are especially useful in operations to correct infertility in women. Tissue damage is minimal, and there are fewer adhesions than in standard surgical procedures, he says. "Also, you can get around corners, which you cannot do with a knife," he adds.

Lasers are also used to remove genital warts, which formerly were removed with a scalpel. The Co2 laser explodes the wart, and the argon coagulates any bleeders that may appear.

For both types of lasers, anesthetic is still needed. But laser surgery can more often be done under local anesthesia, since, if incisions are done at all, they are generally much smaller than in standard procedures done with a scalpel.

In gastroenterology, lasers are often attached to endoscopes, which can be passed through the patient's throat and esophagus to reach the stomach, or passed through the rectum to reach the lower colon, again requiring no incision. Co2 lasers are used to remove tumors and other lesions, and argon lasers to coagulate blood such as in ulcers. In this field as well, both types of lasers may be used together to accomplish the best results.

Eye surgery was the first medical field in which lasers were employed. It seems like only yesterday that we read in *Time* and other national news magazines of the patient who had his cataracts removed with a laser, and, instead of resting in a hospital bed, spent that same evening playing clarinet at a local jazz club. Most ophthalmologists would actually prefer anyone who has had cataracts removed during the day to spend the evening at home, but operations that only a few years ago required at least one or two days in the hospital are now done, quite routinely, on an out-patient basis. Co2 lasers remove cata- *(Continued on page 401)*

PATSY PRESTON : non

Profiled on these six pages, a woman who makes the most of a fast-moving, jam-packed life—with great enthusiasm, dash, a new age attitude

BY SUSAN G. OBERSTEIN

Curiosity is a word Patsy Preston uses all the time. Another is luck. The combination of her "insatiable curiosity" about the world in general, people in particular and what she considers her good fortune have given her a "good perspective, a good sense of humor," not to mention an unflagging enthusiasm for a variety of pursuits—all of which she tackles with enormous energy and style.

Married for the last twenty-five years to Lewis T. Preston, the chairman of Morgan Guaranty Trust Co. (a post he assumed five years ago), she has raised six children (in addition, there are now three grandchildren) and pursued, along with her own interests, a "career" parallel to his—traveling with him on bank business everywhere in the world and in New York, overseeing the bank entertaining and helping out wherever it makes a difference. One hesitates to use the term "corporate wife"—this is, after all, 1985—but Patsy Preston doesn't: "I think the term has gotten, to use the vernacular, 'a bum rap.' You can make anything out of it, anything you want." She has, even to a casual observer, made the most of that role—as well as all the others she has taken on over the years.

Before her *(Continued on page 402)*

Opposite: In the country, Patsy Preston, center, with two of her daughters, Cooky Donaldson, left, thirty-two, and Electra Preston, right, twenty-three. Country time is private, informal, relaxed. Just as easy—the way Patsy Preston dresses—"sweaters, corduroy pants, shorts. Clothes that have been there for twenty-five years. Almost." On these six pages, hair and makeup by Rick Gillette.

Karen Radkai

a classic ease for day

NONSTOP STYLE/PATSY PRESTON

To describe her style, Patsy Preston uses the word "classic." And it is—easy sweaters and pants for country daytime dressing. Sweaters and skirts, or a skirt and jacket for the city. The same classic—separates—base when she travels. Her on-the-plane uniform, "nine times out of ten—pants and a sweater; and if it's cold, I take a fur jacket or one of my throws (big wraparound shawls), which I have in different colors." As far as color is concerned: the pale neutrals here or tawny shades are favorites. "Being a blonde, I look best in those. And I like brights. In-between colors don't work for me." Left, shirt and pants, from Ralph Lauren. Right, Zoran sweater and pants. Details, stores, last pages of this issue.

Karen Radkai

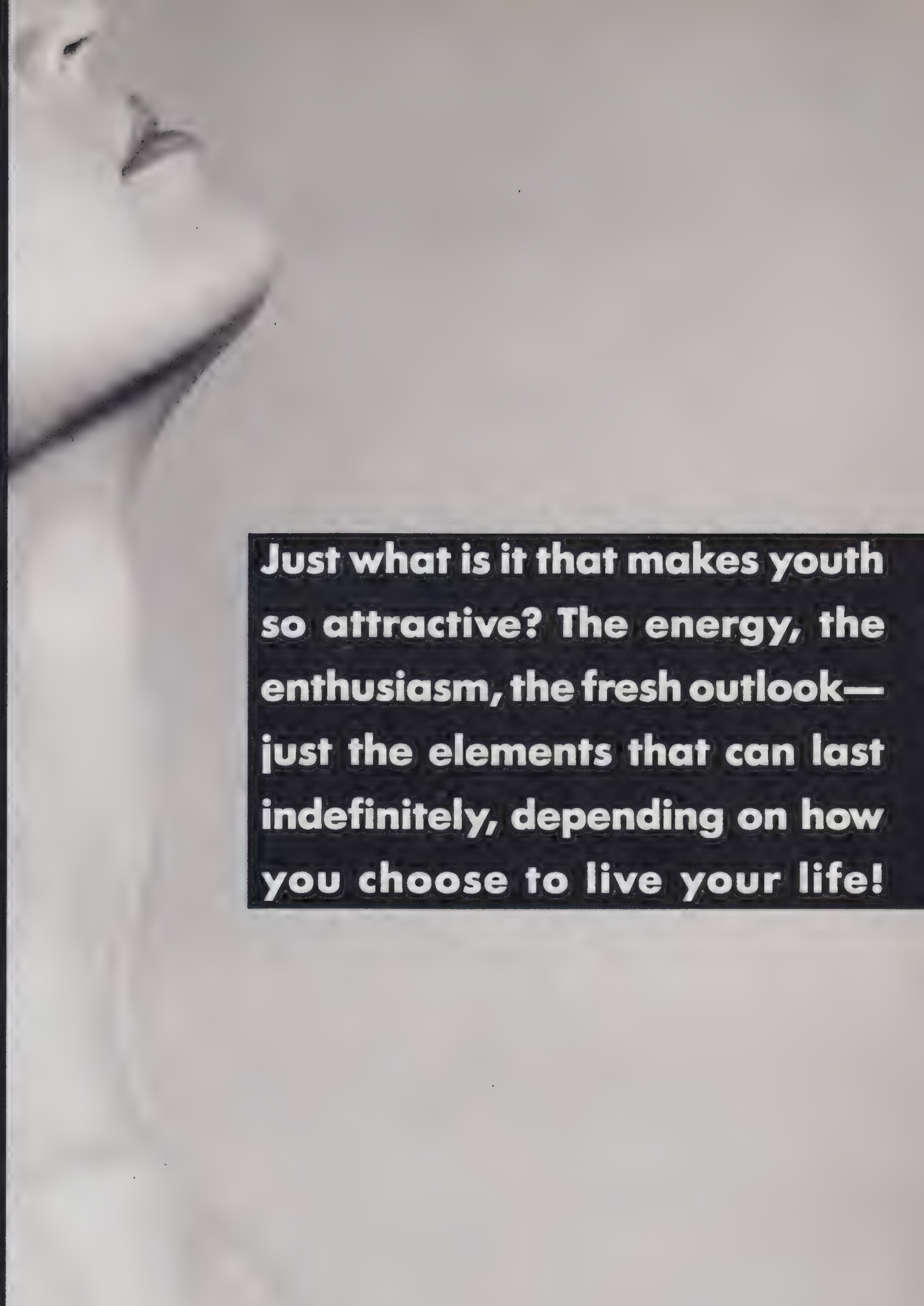
all-out–thought-out–glamour at night

NONSTOP STYLE/PATSY PRESTON

For an eventful life that revolves around business entertaining ''sometimes as many as a thousand guests, if something like the International Monetary Fund is in town''—and revolves around an international cast of cities—New York, Tokyo, Jiddah, London—Patsy Preston has worked out a foolproof system. Every season, one or two looks from Bill Blass or Oscar de la Renta. Looks that are obviously glamorous, but looks in pieces that provide options for different degrees of dressing, and answer a number of needs. . . . Left, Oscar de la Renta's gold lame blouson, pleated long skirt. At its most "dressed," the way it is here. On another night, the top might go over black pants, or over a black skirt; a sweater might be paired with the skirt. . . . Right, under Bill Blass's fur-edged evening coat, his two-piece dress in shimmered brown coupe de velours. The same principle is applied here: the top and skirt can stay together, move apart depending on the kind of evening.

Karen Radkai

YOUTH



Just what is it that makes youth so attractive? The energy, the enthusiasm, the fresh outlook—just the elements that can last indefinitely, depending on how you choose to live your life!

NONSTOP ATTRACTIVENESS

By Karen Anderegg

We all know women of forty who "look" thirty or less, and occasionally, alas, the reverse, which just points up the obvious: that "staying young" has much less to do with chronology than with how we take care of ourselves. A lot of it has to do with such tangibles as posture—an upright, unfatigued carriage—a vibrant voice. ("If you talk with energy, it makes you ageless," promises speech consultant Dorothy Sarnoff.) And it has to do with such intangibles as energy—image, personality really do fall apart without it—and the attitude that leaves the hair of some very attractive women grey despite the easy ways to disguise it.

Which brings us to our looks: a more superficial matter than stamina, but still one that counts. Life has a way of keeping women "auditioning all the time." And there are, in fact, a number of practical suggestions that will help a woman maintain a look of vitality, of freshness, of "youth" that involve hair and makeup and matters of everyday—and perfectly valid—concern. At any age.

While it's true that our looks must evolve, typecasting yourself by age is a mistake. Once you're in your mid-twenties and in the mainstream, most do/don't lines no longer exist. Very few clothes, for example, are age-specific (body and situation specific, yes; fashion has a lot more to do with the shape—or the office—you're in than it does with age!). And for the most part, that's true for makeup, too. In makeup, the key word is not *what* but *how much*. The twenty-year-old can ladle it on or skip it altogether; but, by our thirties, we usually opt for more makeup, a more defined look. More confident and comfortable with ourselves, we use makeup more confidently, too, for polish, for finish. More means carefully applied, softer, more neutral coloring.

The forties are a time of refining. Makeup pro Georgette Klinger's advice: "Be aware that the eyesight changes. Use your glasses. Put more makeup on, and then gently take most of it off—this is what gives the freshest, most natural effect." (That brings up another concern: swinging from too much makeup to too little. While it's nice to look young and vital without looking like you're trying too hard, you don't want to look as if you haven't tried at all!)

"By fifty," as one woman says, "a woman knows her best qualities; what to play up, what to underplay. That's assurance. You make mistakes, and you eliminate them." One mistake—perhaps not so oddly, more common among very good-looking women—is hanging on to one's "younger" image, whether it's the 1950s' blond pageboy or the 1960s' flowing mane, the 1940s' blue-red lipstick or the 1970s' slick orange, or The Long Red Nails: all dead giveaways that a woman is stuck in a look that's outlived its attractiveness. Aging by denial simply does not work.

Keeping looks current is, to some degree, every woman's every-day concern, and can be a matter of degree. Some women find their own style and stay with it . . . but you'll notice that even they make subtle shifts that stay with the times. No wide swings with fashion currents, just minor adjustments . . . simple hair that slides up or down a fraction, makeup that cools or warms a degree with the fashions of the season: not losing an integrity of style but not living, stiffly, outside the realm of changing fashions either. If you refuse to change—to find something that's in the range of what's going on—you get out of sync, and "out of sync" often equals "aging."

The fact that women today have more women friends of varying ages will help us all look (and feel!) better as we age. Now that most of us are working, we are out of the age-ist "lock step" of marching with college chums through first job, through sandbox/PTA, through bridge groups, etc. We have friends both older and younger with whom to discuss the state—the appropriateness—of our looks, career, family, anything else.

As we work, the authority of attractiveness is shifting to the attractiveness of authority. A woman gains a certain attractiveness with the confidence that comes with age, with the success of advancement, achievement that seldom comes overnight. Take actress/model Isabella *(Continued on page 406)*

Robert Mapplethorpe

The Stamina Equation

By Linda Wells

The thrust behind today's ideal of attractiveness is stamina: the ability to be cheerful, alert, active, involved—from the day-to-day to the long run. Stamina has the power to defy chronology, allowing a woman to thrive, to be young regardless of age.

We used to assume that stamina, like the luck of good bones, was a product more of genes than of habits, but evidence now proves that stamina can be attained. While stamina is often difficult to measure, some doctors now believe that components of our daily lives such as diet, exercise, sleep, and emotional well-being are crucial in maintaining stamina.

"To achieve maximum stamina, I think you need a rhythm in your life, a regularity," stressed Richard S. Rivlin, M.D., chief, nutrition service, Memorial Sloan-Kettering Cancer Center, professor of medicine and chief, Nutrition Division, The New York Hospital-Cornell Medical Center, at the Women's Health Symposium in NYC. That means regular and *consistent* amounts of food, sleep, exercise, relaxation. Figuring out what is a "regular" amount becomes an individual issue; but establishing habit is, according to Dr. Rivlin, "one very good health rule for everybody."

NUTRITION AND STAMINA

"Eating regular amounts of food at regular times of day is one basis for maintaining stamina," said Dr. Rivlin. "And, very often, it's this kind of simple habit that accounts for the difference between feeling our best and being tired all the time.

"One of those habits—and the 'start up' for a good daily rhythm—is eating breakfast every *(Continued on page 405)*

A NEW AGE

FONDA ON: FIT AFTER FORTY

By Janice Kaplan

There are women who get older and maintain their looks, women who get older and acquire grace. Jane Fonda has done both. She is a survivor—of criticism leveled at her during her sex-symbol years and later as a political activist. Today, Fonda has not only grown up but has become a stronger, wiser woman.

Somewhere along the way, she has also become a better actress. Her title role in ABC Television's *The Dollmaker* last year won her raves. She received an Emmy for her acting, but deserved one for her courage: deciding her character should be an overweight, frumpy woman, she gained twenty pounds, dropped any pretense of glamour. It is not something that an attractive actress—especially one in her mid-forties—does lightly.

"I'm not too interested in playing a character younger than I am," says Fonda, "though it's not much fun watching Robert Redford's leading ladies getting younger and younger as I get older."

Other actresses—like Linda Evans, Joan Collins—have tried to demystify getting older. Instead, they have proven only that it's okay to be over forty—if you can make yourself look under thirty. Fonda won't play that game.

"I'm stronger—physically and mentally—than I was at twenty; my body has better definition because I work at that. I have a few more wrinkles, a few more gray hairs, and that's okay. I don't obsess about my looks the way I used to."

It's hard for a woman in this society to get older, and Jane knows that. Her new book *Women Coming of Age* (Simon & Schuster), written with Mignon McCarthy, is partly a celebration of mid-life, partly a battle plan against time. What that involves: eating right, exercising regularly, recognizing body changes.

"A lot of women eat the same amounts and types of foods in mid-life as they did as teenagers and don't understand why they no longer weigh the same," says Fonda. "The problem: metabolism slows down with age, so the body burns fewer calories in its resting state. You need to eat about one hundred fewer calories a day for each decade after forty."

As you get older, you also tend to lose muscle, gain fat. "You get overfat before you get overweight," says Fonda. "That's what middle-age spread is all about." Without exercise, you lose about 5 percent of your lean-muscle mass in your forties, 5 percent more in your fifties, and so on. What that means: a higher percentage of body fat and a sagging appearance. If you go on a crash diet—which many women do—you make the problem worse by losing even more muscle. "Muscle is active tissue and fat is not," says Fonda. "The less muscle you have, the lower your metabolism—and the faster you'll gain weight."

A key point of exercise in mid-life: to build muscle. "You can't do that with a wimpy exercise program," says Fonda. Some fitness experts have challenged the Fonda philosophy that to get results you should "go for the burn"—but she stands behind it, for women of any age. "You get strong only by using a muscle repeatedly," she says. "When a muscle gets tired, there will be some soreness or 'burn.' When you feel the burn, you should stop and rest or change movements. Sharp or shooting pains mean something *is* wrong, and you *should* stop. But a burning sensation isn't dangerous—it means the muscle has been working hard."

Her new exercise plan for mid-life, *Prime Time*, is a different kind of challenge from the original *Workout*—with more emphasis on stretch and designed to increase joint mobility and not put any stress on vulnerable lower backs. It is excellent for beginners and as a change of pace for more advanced exercisers.

"You have to begin an exercise program slowly when you're a little older, and build up gradually," says Fonda. "But the risks *(Continued on page 404)*

The Mental Edge

By Annie Gottlieb

It's happening. As the population bulge of the baby boom pushes toward mid-life, America is shifting, at long last, from a youth-obsessed society to one that acknowledges—and celebrates—the vast country on the other side of thirty.

Just a generation ago, the conventional wisdom (in America—Europe never bought it) was that thirty was "the hill"; and once you were over it, you faced a long decline, with a precipitous drop at menopause. You could keep your chin up on that barren downslope, or even have it lifted; you could age "gracefully," or "with dignity"; but the "fact" remained that you were doomed to lose, little by little, everything that made a woman's life worthwhile: your looks, your shape, your sexual allure, your fertility, your usefulness, your *joie de vivre* (no wonder!), and ultimately, even the memory of your heyday. There were certainly exceptions to this iron rule of loss—seventy-year-olds with great legs and a wicked wit—but they were assumed to be graced by rare genes, genius, or money. Most women accepted changes in their bodies and minds as the decades ticked by, simply because they believed they were inevitable.

We know now that it is not true. We know now that we actually shape each decade of life in the image of our expectations, that within very broad limits set by biology whatever we believe to be possible is possible. This new knowledge is pure power, and we owe it to those pioneers who have stepped out ahead—on great legs—and reshaped the decades for us, radically raising our expectations for the years ahead.

Today, our leading ladies—Jessica Lange, Meryl Streep,

Glenn Close, Sally Field—are well over thirty and growing more compelling with each year. Ten years ago, in response to all those "You don't look forty"s, Gloria Steinem—looking terrific—said, "This is what forty looks like." Last year, she showed us what fifty looks like; the most noticeable change was a subtle gain in authority. Watch Tina Turner prowling through the video of "What's Love Got To Do With It." The facial expressions—seasoned, wry, still vulnerable—are those of a woman over forty. So are the stunning legs. But then, the supple body and searching mind of Shirley MacLaine belong to a woman of fifty. Look at the great empresses of the arts—Louise Nevelson, Georgia O'Keeffe, Martha Graham, Helen Hayes, Agnes de Mille—and see women who have stayed vital, creative, lucid, and beautiful throughout their seventies, eighties, even their nineties.

We no longer see all these women as exceptions but as role models. If they can do it, be it, so will we. We have come to understand how much of the aging process is within our control—without magic elixirs. A Fonda, a MacLaine, a Graham owes her undiminished beauty and creativity to a simple, conscious alchemy of attitude and health. Great aging requires (and rewards) attention to the body (see "Stamina" on page 373), but it begins and ends in the mind. Its source is a positive anticipation of the years ahead, coupled with an awareness that how we live *now*—at twenty or thirty-five or fifty—can powerfully affect the quality of our lives later on. Its goal: pride and pleasure in whatever age one is.

Since the mind, more than any other factor, governs the quality of aging, let us examine the factors that govern the aging process of the brain and mind. For it seems logical that if we know how to stay young in mind and spirit, all else will follow.

THE BRAIN THROUGH TIME

The human brain does change with time, just as skin, bones, muscles, and other organs of the body do. Far more mysterious is how normal age-related changes in the brain correlate—if at all—with the subtle changes we experience as we grow older: the deepening of character, the growth of wisdom, the occasional irritating balkiness of memory. Science can now measure both brain changes and performance changes, though it cannot yet prove a causal connection between them—or explain why some people don't seem to age mentally at all, even into their eighties or nineties.

The normal aging process in the brain begins when we are about twenty years old. We are born with our maximum complement of brain nerve cells, or *neurons:* a staggering ten to twelve *billion* of them. From early adulthood on, small numbers of neurons begin to die in some areas of the brain, and they will continue dying off at a slow, fairly steady rate for the rest of our lives. According to Harold Brody, M.D., Ph.D., chairman of the Department of Anatomical Sciences at the State University of New York at Buffalo, areas of the cerebral cortex thought to be involved in memory, reasoning, and personality are among those parts of the brain that do lose cells. By the time we reach our eighties, up to 30 percent of the neurons in these and other brain areas may have died. The total weight of the brain decreases by about 10 percent between our twenties and our eighties.

Does this tale of the incredible shrinking brain mean a lifetime of gradual mental contraction, with inevitable senility leering at the end? Far from it. "It's a terrible myth that as you get old you necessarily get senile," says Edward L. Schneider, M.D., deputy director of the National Institute on Aging (NIA) in Bethesda, Maryland. "Severe memory loss and disorientation are symptoms of disease—the medical term is *dementia,* 'being without mind'—not aspects of normal aging. As you get older you *do* have some mild losses of memory, specifically recent memory, and that's normal."

How mild are "mild losses," and when do they happen? Psychologist David Arenberg, Ph.D., chief of the learning and problem-solving section of the Laboratory of Behavioral Science, Gerontology Research Center at the NIA in Baltimore, has administered tests of short-term visual memory and logical problem-solving to hundreds of men and women of all ages participating in the Baltimore Longitudinal Study. Dr. Arenberg has found that performance on problem-solving tests actually *improves* between twenty and thirty. From then on, visual-memory and problem-solving scores decline by a few percentage points per decade up to age seventy. What those few percentage points mean for daily life was piquantly described by Dr. Schneider in our phone interview: "I'm forty-four, and I had a hard time remembering your number when it was given to me over the phone. Twenty years ago, I would have had no trouble remembering it; twenty years from now, I'd have to write it down." Annoying, perhaps, but hardly incapacitating.

The optimistic picture: the brain is an organ that normally retains considerable capacity and flexibility to the end of life, despite the loss of cells. Perhaps that's because it has so many millions more than we need or can use in the first place. There is also evidence that the brain constantly compensates for its shrinking population. "A neuron has little spikes called *dendrites* that look like the branches of a tree," says the NIA's Dr. Schneider. Dendrites establish the connections between brain cells across which messages are transmitted. "When the brain loses neurons, remaining neurons develop more branches, so the forest looks just as green."

Viewed this way, the normal aging process of the brain is nothing to worry about—no reason to stay home or stop learning or dancing. But if we look at the high and low ends of the aging scale—the happy few who keep their minds brilliantly intact to the end and the minority who lose theirs altogether—we may well want to ask if there are things we can *do,* at whatever age we are now, to nudge ourselves as far as possible toward the upper end of the scale and away from the lower. We will learn *(Continued on page 407)*

Great aging requires (and rewards) attention to the body, but it begins and ends in the mind: a positive anticipation of the years ahead...an awareness that how we live now—at twenty or thirty-five or fifty—can powerfully affect our lives later on...

Multidimensional—that's the way the leading color experts see today's newest and most versatile formulations. Color to etch and "spotlight" a great-looking cut, to "round" a wave or curl, to improve ("thicken") hair quality and texture overall. . . *Below left* and *far right*, Nestle-LeMur's Streaks 'n' Tips makes an immediate impression with Spray-on Shampoo-out Colors (washes off as quickly as it goes on) in Fiery Red and Sunlit Yellow. Swatched center: A new force concentrated Cellophanes from Sebastian. Primary Pigments in fat painters tubes to be added—at salon—to the appropriate shade to pay special attention to style look—Cobalt blue (for brunette/brownette shades). Chrome yellow (for pale blonds). Vermilion red (for warm blond/red). Hair by Gad Cohen for La Coupe Salon, NYC. Color by Louis Licari. Makeup by Craig Gadson.

Color that cares...
and care that colors—that's
the vital "let's be good to your hair" approach
that now dominates hairdressers' thinking worldwide,
that gives women
everywhere the most terrific

HEADSTART

Robert Mapplethorpe

HAIR CARE'S FLYING

BY SHIRLEY LORD

But progress in perspective when it comes to caring for your hair, your haircolor. Yes, extraordinary products can improve the look, the feel, the manageability of your hair in ways that are leaps and bounds ahead of anything once believed possible, while "overnight color" is an easily achieved dream that you can forget you ever had with one A.M. shower. All this is true—but with new answers have come new questions/new problems; so the search for better solutions goes on...

"Hair health is inextricably linked to hair fashion," says David Cannell, Ph.D., vice president, research and development at Redken, one of the leading pioneers in hair care. "Go back two hundred years when elaborate wigs were fashionable for both sexes, and hair hygiene was obviously at its worst. We have just emerged from a decade of 'hair cut' fashion—with emphasis on the cut, which led to vastly improved blow-drying appliances, but not much attention paid to shampoo and conditioning development, other than that to help damaged or defective hair. Now hair 'arrangement' is back . . . but with a big difference. In ten years women have grown much busier, have learned how to 'do' for themselves . . . so today's styles and shapes are often *self*-designed, *self*-achieved, and need the new kind of polymer mousse or easy-to-use gel, which work on damp or dry hair to provide underlying body, without the old fashioned stiffness that hairsprays/lacquers used to deliver."

"The mousse or gel 'shows' instant results, so look for hair 'makeovers' at the nation's beauty counters"

Selected by *Fortune* magazine as one of last year's most noteworthy introductions, L'Oreal's Free Hold took five years to develop, researchers "marrying" through a mousse formula two natural "chemical enemies"—an anionic (negatively charged) polymer and a cationic (positively charged) polymer. Polymers are in hair sprays, too, but without the electric charge, therefore without the ability to cling to the hair and/or control flyaway strands, and so are often combed or brushed out.

A "body" building lotion was introduced in the early 'seventies but, bearing out David Cannell's point of view, didn't succeed because the prevalent hairstyles—long, sleek, and shapeless—didn't need it! Another sign of the times: Because the mousse or gel can show "instant" results, look for more and more hair "makeovers" at the nation's cosmetics counters.

Because it holds a style in place without sacrificing hair's natural softness/color, the mousse form has now been "adopted" by many companies to perform other services. The first mousse perm came from Helene Curtis, La Forme Mousse Perm, and mousse color from Sebastian, Fizz-In Colour. It has also been "adapted" for specific hair types—in non-aerosol form from DEP, two Liqua Mousses, one for damaged or permed hair, the other an extra-hold formula for normal to extra-fine hair (new in March).

There can be a drawback to "over-moussing." Dr. Cannell explains it this way, "Mousses, foams, whips, gels can build up in the hair, particularly if a curling iron or hot rollers are used following application. The heat bakes the polymer into the hair, making it much drier and more brittle. To overcome this, shampoos are going to have to change and become much more emollient, more like 'cleansing creams' for the hair.

"In fact, hair care is beginning to resemble skin care more and more every day, with cleansing/conditioning products being expected to do more

than one job—just as skin-care products are expected to." Redken Laboratories has a first-of-its-kind Extra Moisturizing Shampoo—Oliance—packed with moisturizers/texturizers, plus two ingredients that moisturize without coating the hair, phospholipids, which combine with specific amino acids to help soften hair's cuticle.

tain the ingredients that Dr. Nacht lists as vital for hair health: panthenol, pro-vitamin B_5, pantyl, a vitamin B_5 derivative, and phytantriol, a natural moisture regulator.

"Buildup," the latest term in hair-care language, is the biggest *drag* on a look and explains why a shampoo, conditioner, and/or spray you've relied on for years suddenly ceases to perform. It means an accumulation of residue from one, two, or all three products is now "weighing" your hair down. Neutrogena proved in laboratory tests that their shampoo (an extra-mild formulation for every-day use) scored over fourteen others in breaking down sediment because, like Neutrogena soap, it has superb rinsability.

licks." Sebastian's new Shaper is described as "the newest kind of professional styling tool," a spray that delivers an ultra-fine mist that, used while hair is blown dry, helps even the thinnest of hair to have more body, shape—holding power, too, even in high humidity. Extra: a sunscreen agent to protect hair against sun/all kinds of weather.

Hair experts concur that hair's tensile strength is incredible. You wouldn't wear a skirt or dress every day for years and expect it to stay in good shape, yet invariably hair, whipped by the elements, polluted by the atmosphere, and—still—frequently abused by the overuse or misuse of chemicals, is expected to recover fully and look great after only one shampoo. . .

"Once color was harsh,'unforgiving'... Now there's a new wonderful gentleness..."

> "'Buildup' is the latest term in hair-care language, for a new benefit can present a new problem that needs a still better solution..."

Using skin-care terminology for hair care isn't new . . . Redken's Climatress was one of the first hair "moisturizers" in the 1960s and highlighted the importance of the right moisture balance in the hair. It's only in recent years, however, that hair's behavior has been linked to its moisture content. Sergio Nacht, Ph.D., director of biomedical research at Pantene, describes the importance of hair moisture this way. "Hair is like spaghetti. 'Undercooked'—with too little moisture, it cracks, becomes brittle, is difficult to manipulate. 'Overcooked'—too much moisture, means it is limp, flat, easily prone to damage. The best condition is of course 'al dente,' where moisture is regulated, and the platelets on the cuticle—like shingles on a roof—are smoothed down to cover and protect the inner cortex where pigment is stored. A perfectly healthy cuticle is contracted, acidic, and reflects light, which produces natural shine and provides 35 percent of hair's elastic strength."

"All Pantene hair products are being reformulated to incorporate sunscreen, and all contain the ingredients that Dr. Nacht lists as vital for hair health: panthenol, pro-vitamin B_5, pantyl, a vitamin B_5 derivative, and phytantriol, a natural moisture regulator.

A different look to hair . . . a different "tool"—the self-help kind such as the new shaping brushes from Vidal Sassoon, "engineered" to get the best out of a mousse-styled shape—one, a vent brush with open back to provide faster air circulation to dry hair super-softly, and lift it away from the scalp for a fuller, more unconstructed look. Also new from Vidal Sassoon: a wide-toothed de-tangler comb that works well with gels to keep hair closer to the scalp and "self-design creases/cowlicks." Sebastian's new Shaper is described as "the newest kind of professional styling tool," a spray that delivers an ultra-fine mist that, used while hair is blown dry, helps even the thinnest of hair to have more body, shape—holding power, too, even in high humidity. Extra: a sunscreen agent to protect hair against sun/all kinds of weather.

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Today, hair-care research concentrates its energies on *protection,* hoping to prevent problems before they need to be rectified. Redken's a.a.c.t., a new kind of conditioner in two formulations, one for permed hair, the other for colored, works first to protect hair *before* perming or coloring problems start, then "completes the chemical circle to stop from working any residual chemistry that might be left in the hair."

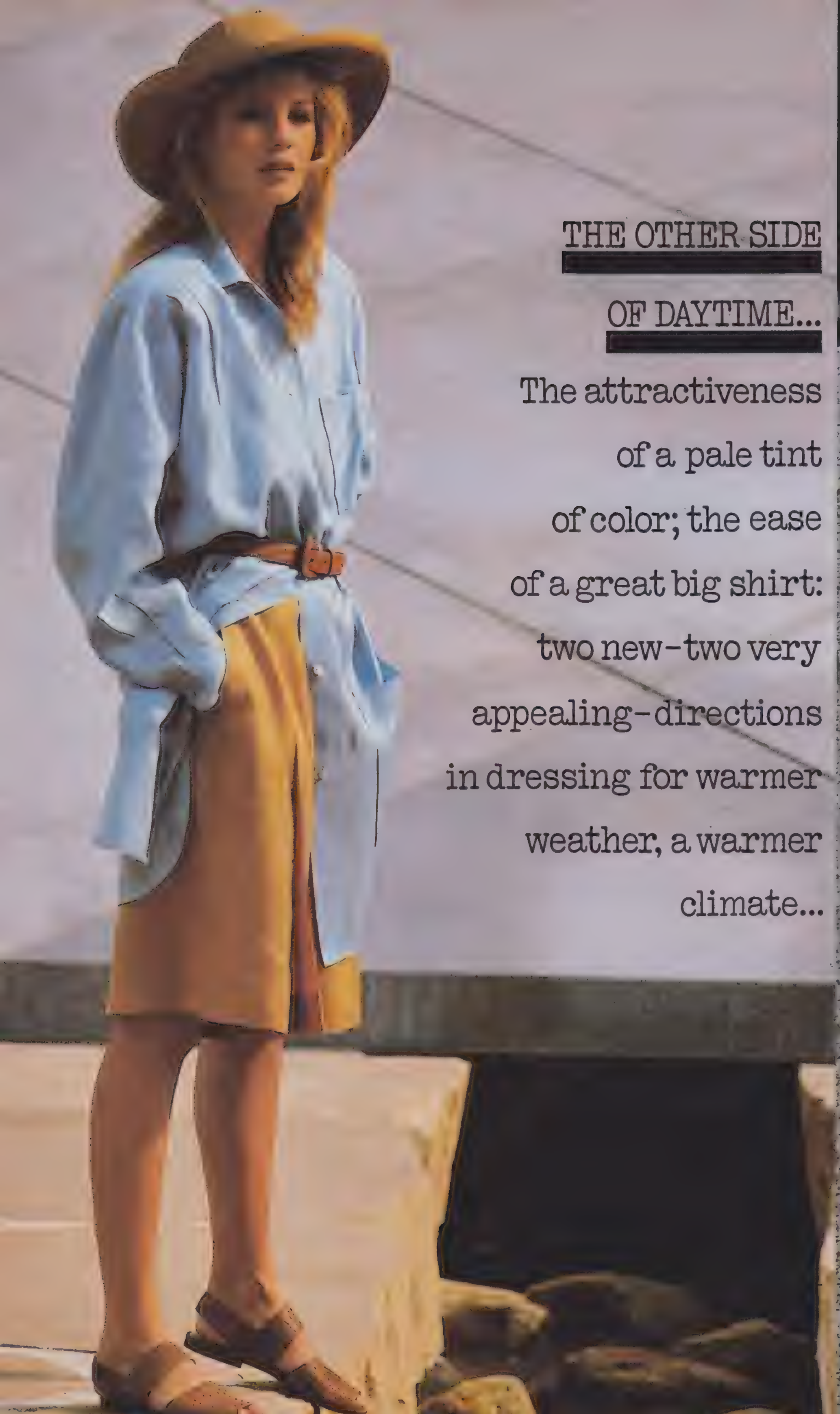
Other examples of "precluding"/preventing problems . . . Estée Lauder's Swiss Hair Care, seven synergistic products all with restorative powers for all kinds of hair: two conditioners that help mend split and breakage, three controllers—one a gel, one a natural spray, the third a mousse—and two shampoos, one for specifically damaged or chemically treated hair . . . Philip Kingsley's Hair Care System, now part of Elizabeth Arden's total "caring" program at Arden Salons throughout the country, treating both hair and scalp in a concerted manner . . . the Glemby Fitness System, which starts in one of Glemby's seven hundred salons throughout the country and continues at home with a maintenance regimen with products "prescribed" in conjunction with a complete personalized hair diagnosis . . . And, developed at the dermatological institute in Montecatini, Princess Marcella Borghese's Terme di Montecatini Clinical Spa Hair Care based on the mineral-rich waters of Montecatini, fortified with botanicals—plus fango, the spa's intensive mud treatment to deep condition hair and exfoliate the scalp.

Clairol's new TimeWave is the first curling iron with a built-in electronic timer to prevent "overcurl" . . . you choose to curl "tight," "medium" or "loose." Braun has a number of multipurpose brushes, irons, including a versatile (very portable) cordless curling iron with brush attachment that's fueled with butane (like a lighter) and has an automatic safety turn-off switch. The new Realistic PC 2000 High-Tech Perm Computer from Revlon is programmed to compare a client's hair against data in a memory bank with over one hundred years of perming/coloring knowledge and experience. Once the correct hair "profile" is found, the computer "tells" the operator how to proceed for the best results. (Forty thousand computers are now in beauty salons throughout the U.S.)

"...haircolor has taken the place of the perm —to give a look of fullness, body..."

A similar computer from Roux, a division of Revlon, helps *(Continued on page 406)*

COLORS



THE OTHER SIDE OF DAYTIME...

The attractiveness of a pale tint of color; the ease of a great big shirt: two new–two very appealing–directions in dressing for warmer weather, a warmer climate...

All the news of the season, all the ease that dressing for a warmer temperature demands: you see it, last, in a new kind of casual dressing, based on a shirt—the key new top. Here, *opposite page*: a billowy sky-blue linen shirt worn with long shirttails out over wide-cut sienna linen shorts. By Kasper for J.L. Sport. Shirt, about $150. Shorts, about $90. Late February at Lord & Taylor; John Wanamaker; Rich's; Neiman-Marcus; Frost Bros.; Nordstrom, Costa Mesa CA and Seattle WA. . . . *This page*: For warmer weather, for at home—the look of a white cotton shirt, very softly tailored, and black linen sarong—two key new shapes from Ralph Lauren, and the strength of his collection. Shirt, about $118. Skirt, about $230. Late April at Bloomingdale's; Polo/Ralph Lauren, Chicago; Polo/Ralph Lauren, Salt Lake City UT; I. Magnin. Ring, Bulgari at The Pierre Hotel, NYC. . . . These twelve pages: Photographed in the Isamu Noguchi Sculpture Garden, California Scenario, located at The Town Center, South Coast Plaza, Costa Mesa, California. These six pages: Hair, Ezel for Bumble & Bumble; makeup, Linda Mason. Details, more stores, last pages.

Jean Pagliuso

THE NEW YORK COLLECTIONS

DAYTIME...

For any climate, any place: total looks based on thought-out interplays of color and texture. It's what you see, *opposite page,* in the look of a longer jacket, in seasonless suede, over a silk jacquard sarong and knit silk/rayon sweater. All, **Donna Karan and Louis Dell'Olio for Anne Klein & Co.** Jacket, about $920. Skirt, about $170. Sweater, about $110. Bloomingdale's; Nan Duskin; Kaufmann's; Higbee's; Balliet's; Nordstrom. . . . *This page, right:* From **Basile,** the very appealing play of texture and color, the unmistakably softer tailoring—a long plaid linen/cotton skirt with a layering of lightweight tops: a grey linen over a striped linen jacket and white linen blouse. Skirt, about $265. Solid jacket, about $445. Striped jacket, about $600. Blouse, about $295. April at Barneys New York; John Wanamaker; The Twenty-Four Collection, Miami; Hattie; Lou Lattimore, Dallas; Maxfield, Los Angeles. . . . *Above:* More appealing color, texture; more total-look dressing based on a coat—a pastel houndstooth linen duster, with natural linen pleated pants, and rose-checked cotton knit vest. **Albert Nipon Collectibles.** Duster, about $390. Pants, about $130. Vest, about $110. Turnout late March at Saks Fifth Avenue. Vest and pants at Mary V's, Tyler TX; Bullocks Wilshire, San Francisco. *Beauty Note:* Soft color makeup, *left*—Almay's Classic Mauve on the lips. Details, more stores, see next to last pages.

Jean Pagliuso

DAYTIME...

Day dressing that's more "dressed," more finished; based on total looks with an ease in style, attractiveness in coloring. A perfect example, the beige [illegible] tting take on a suit—Alfred Sung's houndstooth linen wrap jacket, played against linen pinstripe pants. Jacket, about $250. Pants, about $150. Lord & Taylor; Alfred Sung Boutiques, Short Hills NJ; Boston; Washington DC; Lou Lattimore, Dallas. . . .And *opposite, far right:* Calvin Klein's two-piece dress equivalent—his beautiful cream linen shirt, with matching long side-buttoned skirt. Shirt, about $160. Skirt, about $130. Saks Fifth Avenue; Saks-Jandel; Hudson's; Jamie, Nashville TN; The Avenue, Omaha NE; The Denver, Denver CO. . . .*Inset:* More delightful color, more total-look dressing that starts with a jacket—Sonia Rykiel's peach wool 3/4 jacket with new-shape suspendered pants, and a peach blouse. Jacket, about $480. Pants, about $245. Blouse, about $210. Turnout late February at Sonia Rykiel Boutique, NYC. Blouse and pants at Suzy, Great Neck NY. Details, more stores, last pages.

Jean Pagliuso

Jean Pagliuso

DAYTIME...

More of the delight of a pale color, offering a welcome change, bringing a whole new prettiness, *opposite page, far left,* to a look as simple as a big knit sweater and white cotton gabardine skirt. Sweater of cotton/acrylic, about $103. Skirt, about $88. Both, by **Rodier.** At all Rodier Paris stores. . . . *Near left, above:* The idea—a skirt and sweater as "finished" as a two-piece dress: a short little knit top, printed mid-calf pleated silk jacquard skirt. Top of ramie and cotton, about $46. Skirt, about $78. Both, **Schrader Sport Separates by Judith Luscher.** Macy's, Herald Square; Hutzler's, Baltimore MD; L.S. Ayres, Indianapolis IN; D.H. Holmes, New Orleans LA; Nordstrom, San Diego . . . And, *below,* pale color "pulling together" a silk camp shirt, worn out or tucked in matching pants for a jumpsuit look. Shirt, about $55. Pants, about $59. Both, by **Breckenridge.** March at Lord & Taylor; Dillard's, Ft. Worth TX; Broadway Southwest, Mesa AZ. . . . *This page:* the surprise of a pale-colored leather; the news of a narrow little dress cut-out at the back, cut-in at the arms. About $300. By **Michael Hoban for North Beach Leather.** North Beach Leather Boutiques, NYC; Atlanta; Dallas; Las Vegas NV; Los Angeles; San Francisco. Hair, Peter Savic for Cloutier LA; makeup, Francesca Tolot for Cloutier LA. Details, more stores, last pages.

Jean Pagliuso

DAYTIME...

Looks a little more pulled together, a little more dressed, geared in coloring to the light of a warm climate. *This page,* a total look based on a key new proportion from **Perry Ellis**—his wool gabardine coat trimmed with braid, cream silk chiffon blouse, and cream wool gabardine wrap skirt. Coat, about $400. Blouse, about $220. Skirt, about $200; Hair, Jacque Corsia; makeup, Daniel Blanco for Cloutier LA. *Opposite page, above left:* **Ralph Lauren's** signature white cotton shirt, and very narrow linen stirrup trousers. Shirt, about $118. Trousers, about $248. *Above right:* A real suit equivalent—**Gianfranco Ferre's** squared-off linen jacket, and inventively-draped suede skirt, with a cotton T-top. Jacket, about $865. Skirt, about $1025. These two photos: hair, Peter Savic; makeup, Francesca Tolot, both for Cloutier LA. *Bottom left:* A dress equivalent from **Sonia Rykiel**—a striped and rhinestone-ornamented wool and angora cropped sweater; longer, flared wool knit skirt. Sweater, about $390. Skirt, about $220. *Bottom right:* The ease of knits—for a city, for travel—**Gloria Sach's** uncomplicated sweater-dress, long cardigan, and scarf, all in striped cashmere. Dress, about $580. Cardigan, about $530. Scarf, about $140. These two photos: hair, Ezel for Bumble & Bumble; makeup, Linda Mason. Details, last pages.

Jean Pagliuso

DAYTIME...

Easy, uncomplicated shapes; interesting plays of color: key elements in creating a finished way to dress for day when it's warm. It's what you get, *opposite,* with **Evan-Picone Sportswear's** good-looking city look—a cotton jacket and matching-color breezy little skirt. Jacket, about $70. Skirt, about $58. Designed by Frank Smith. Late March at Saks Fifth Avenue; Rich's; Joske's, Houston; I. Magnin. . . . And, *this page,* it's the force behind **Neil Leonard**—a name to watch, for his mastery of clean shapes in attractive fabrics: a comfortably oversized white sateen cotton jacket, grey satin-stripe linen trousers, and pale yellow silk crepe de Chine shirt. Jacket, about $475. Pants, about $240. Shirt, about $350. March at Bergdorf Goodman; Lou Lattimore, Dallas; Perkins Shearer, Denver; Regine's, Los Angeles; Wilkes Bashford, San Francisco. Hair, Peter Savic; makeup, Francesca Tolot; both for Cloutier, L.A. Details, more stores, last pages.

VOGUE'S Last Word

ON FASHION IN THIS ISSUE

What works and what doesn't: when it comes to rethinking sportswear separates as a suit . . . getting a proper city dress . . . an uncomplicated way to dress for evenings . . .

When is a suit not a suit? When, as often is the case now, it's two unmatched pieces worked in a way that easily provides suit-level dressing. **What you'll notice about many of the clothes this season—many of the clothes in this issue—is that they have more uses, more ways of filling in for familiar wardrobe items than at first meets the eye.** That, in fact, may be the key to dressing now: rethinking dressing needs, not simply reaching for new replacements of those favorite, familiar clothes items.

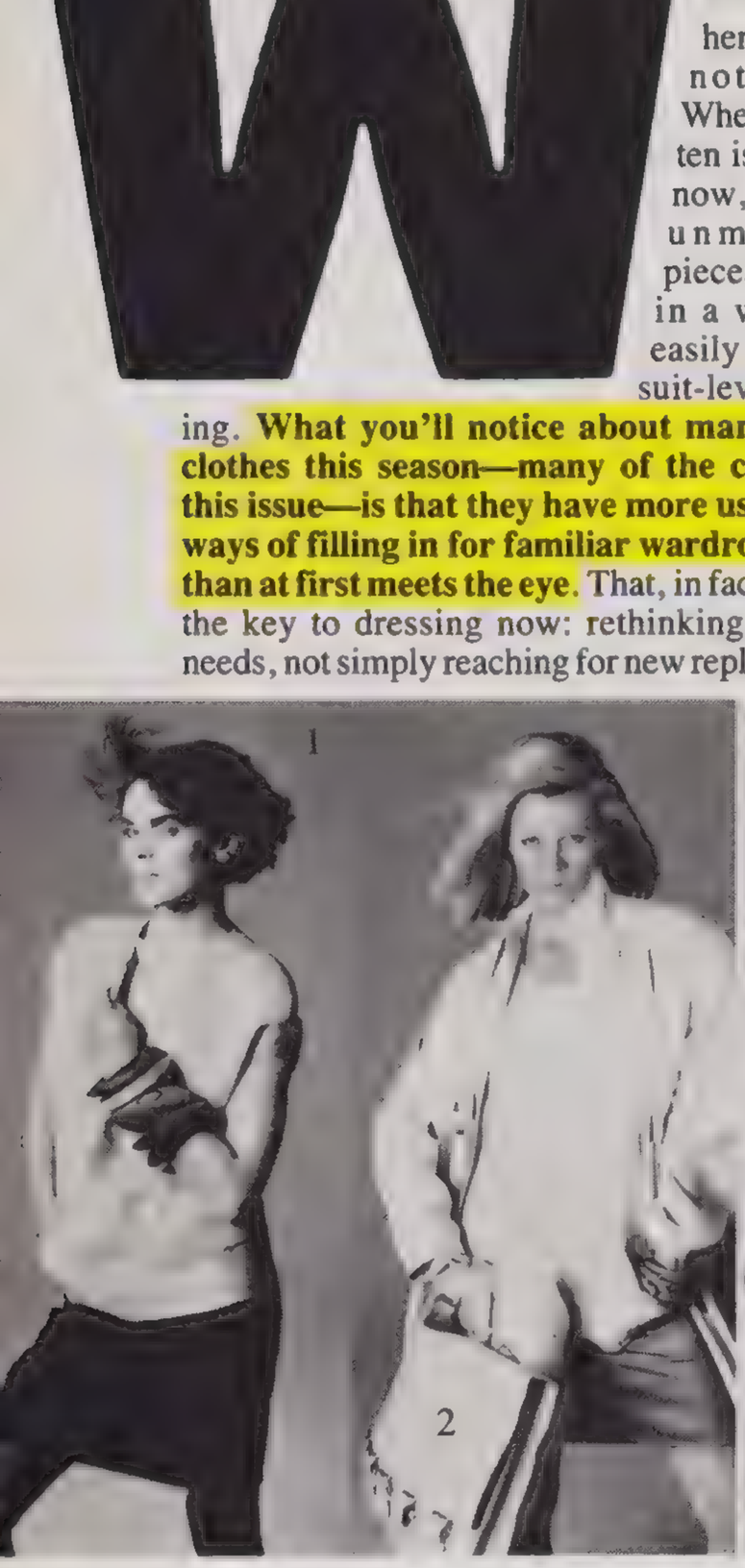
For instance, look at Geoffrey Beene's linen top and skirt (1): Though you may be tempted, at first glance, to take it—and other looks like it—simply as "sportswear," you may want to think again. Some very finished skirt-and-top looks—or skirt-and-coat looks such as Beene's (2) pale gabardine pieces—are assuming the role, this season, of a highly polished daytime suit. They go anywhere a suit goes, take you further than a dress—in that they can also be disassembled into versatile pieces. At night, that short-sleeved orange linen top (1), for example, could be put with a printed narrow wrap skirt; the short black skirt, with almost anything in your wardrobe.

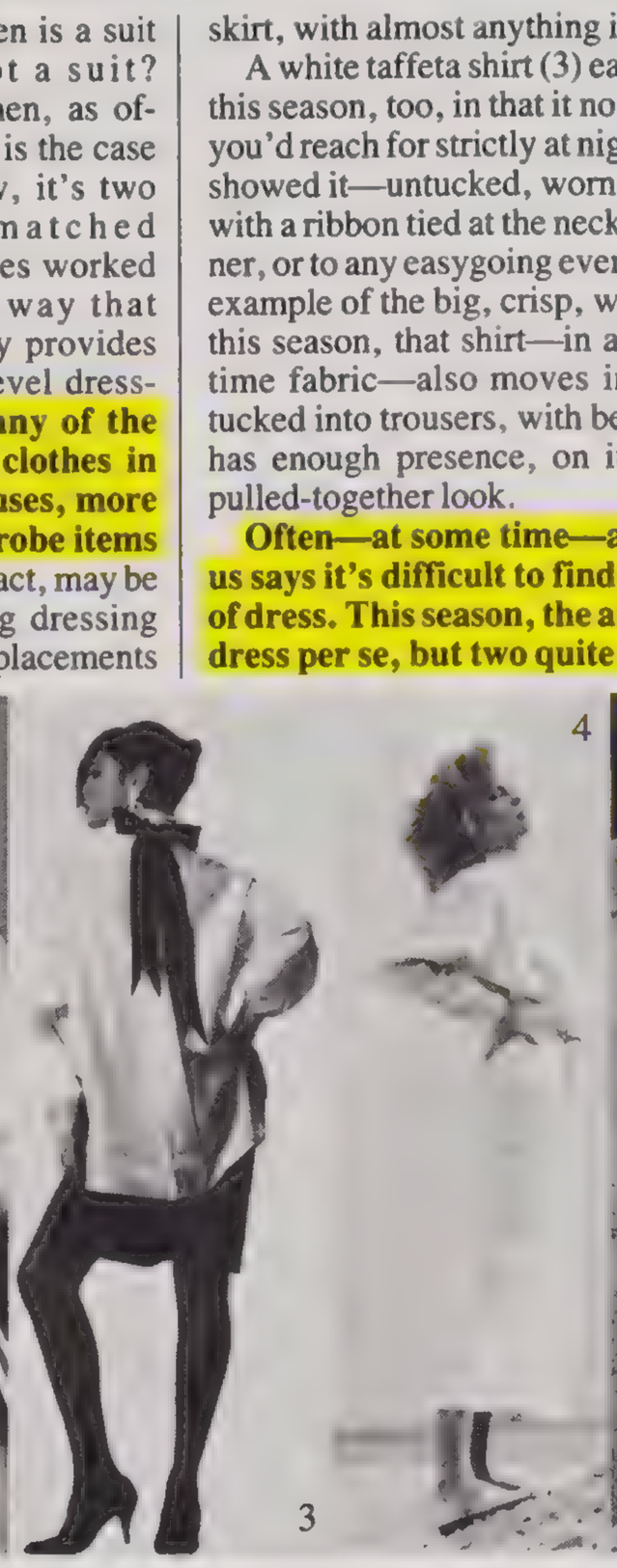
A white taffeta shirt (3) easily makes a change this season, too, in that it no longer is something you'd reach for strictly at nighttime. The way we showed it—untucked, worn over a shorter skirt, with a ribbon tied at the neck—it goes out to dinner, or to any easygoing evening event. But as an example of the big, crisp, white shirts emerging this season, that shirt—in a traditionally nighttime fabric—also moves into daytime. Worn tucked into trousers, with beautiful cuff links, it has enough presence, on its own, to create a pulled-together look.

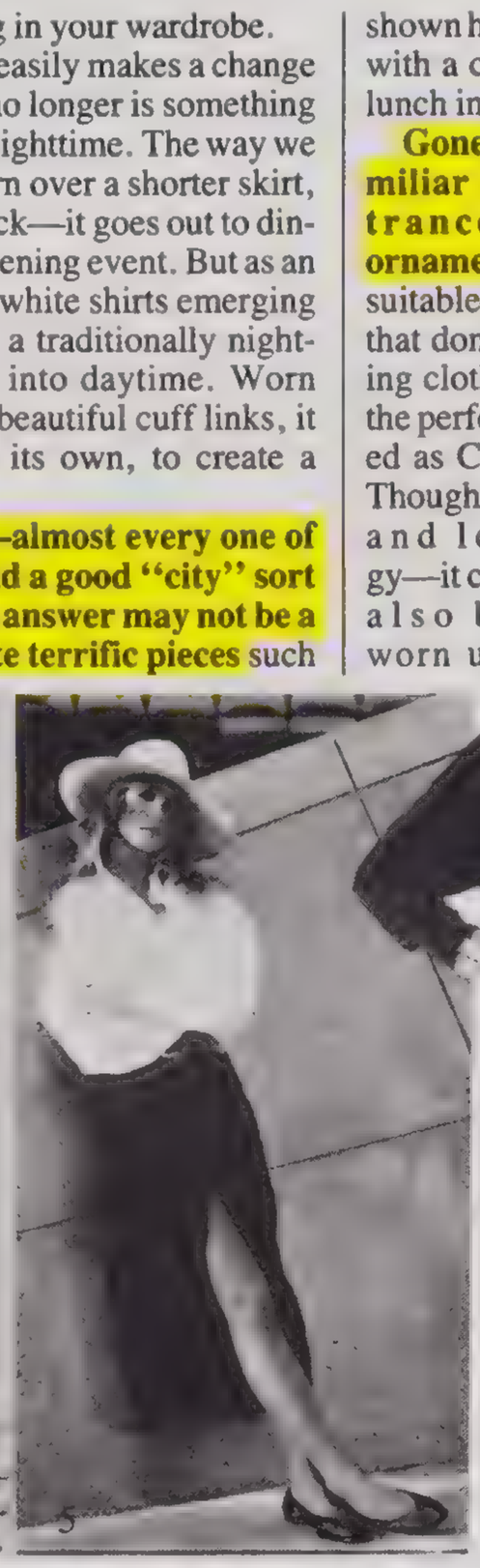
Often—at some time—almost every one of us says it's difficult to find a good "city" sort of dress. This season, the answer may not be a dress per se, but two quite terrific pieces such as Calvin Klein's (4) in cream linen that work the same way. Shown here—the skirt is long, easy; the shoes flat—the look is relaxed. But shorten the skirt a bit, add shoes with a heel, sheer white stockings—and it moves into city life.

This season, it may be helpful to rethink something as seemingly straightforward as a sarong skirt. No longer necessarily a cotton tropical-print for lounging around a pool, a sarong—when it's in black linen like Ralph Lauren's (5)—can be a highly useful dressing piece. Though it may never take you as far as a proper dress or two matched, polished pieces,it may be one of the most useful skirts around now. As it's shown here—with flat shoes not strappy sandals, with a crisp shirt—you'd wear it out, about, to lunch in warmer climates.

Gone, in many cases, too now, are the familiar hallmarks of evening dressing: entrance-making shapes or opulent, ornamented fabrics. What you may find more suitable—more useful, really—are some looks that don't obviously answer to the term "evening clothes": That may mean a new version of the perfect black dress—something as unexpected as Calvin Klein's black cashmere mini (6). Though here it's shown very short—lean and leggy—it can also be worn unbelted, with its shoulders pulled up, as an uncomplicated day dress. As a top over nighttime pants or belted over a long red evening skirt that stops just above the ankle, it works in other ways at night. Geoffrey Beene's sleek, close-to-the body, sleeveless black dress (7) is totally simple, in jersey—and worth noting as a symbol of the season. With high-heeled shoes, black stockings, real earring "jewels," it's about as "dressed" as evening clothes are now: another somewhat different—and honestly attractive—answer, at night, to "what to wear." ▽







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Haven't you noticed that just a few weeks into cold weather, you begin to look a little winter-weary? Even when you squint and pull your skin gently upward at the temples when you peer into the mirror, you don't look as vibrant and young as you'd like.

It's not really surprising. The simple truth is that almost everything about winter living upsets your skin's delicate balance of the natural fluids you need to look younger. Whenever you go out into wintry weather...for cross-country skiing, chilly morning jogs, even a quick trip to the supermarket...the wintry winds and sudden change in temperature steal your skin's essential fluids. And indoor heat dries your skin further, so even little dry lines become more noticeable. No wonder you look older this winter.

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When does Oil of Olay fit into your life? Every morning, after washing or cleansing, to help replenish your skin's reservoir of essential fluids and bring them more into equilibrium. Again at bedtime, to let your skin sleep in its own moist, nurturing climate. Any other time winter weather leaves you feeling dry, smooth on a little additional Oil of Olay to soothe and pamper.

Discover for yourself the mysterious secret of Oil of Olay and, like women around the world, discover how it can help you look younger, even in the face of winter

Beauty Secret

Rough winter-coat collars and woolly scarves can make your neck feel dry and scratchy. Take a moment when you come indoors to stroke Oil of Olay® Beauty Fluid upward on your throat, one of the first areas to show signs of age. Doesn't that feel good?

HEALTH *style*

Soap operas, microwaves: new—unexpected—pluses . . . coping with a lie. . .

Reflecting the spine's role as the body's center of support: back pain can radiate to the hips, the shoulders, the neck. . .

EXERCISE FOCUS: THE BACK

OVER THE YEARS, THE PREVALENCE OF LOW-BACK PAIN IN THE U.S. HAS BEEN BLAMED IN LARGE PART ON OUR SEDENTARY LIFE STYLES. YET EXERCISE IS NOT ALWAYS A CURE.

Improper or overly zealous exercising, it turns out, can bring on or aggravate back pain.

"Proper posture through every phase of movement is key to safe exercise technique," reported Arthur L. Day, M.D., of the University of Florida School of Medicine at Gainesville, at the annual meeting of The Congress of Neurological Surgeons in NYC.

Rather than the exaggerated stance of chest out, shoulders back, buttocks protruding outward—which actually *increases* the stress on the lower back—experts advise striving for a more balanced posture in which the buttocks are tucked under, the lower back straight, not arched.

Sports in which the exaggerated arching of the lower back is particularly common: weight training, gymnastics, and, in swimming, the breaststroke. "Whether a woman is using free weights or a weight machine," advised Dr. Day, "she should avoid hyperextending her back when doing over-the-head lifts. In this type of movement, the weight transferred to the lower back can put excessive stress on this area."

Similarly, Dr. Day noted that gymnastics technique should be modified to de-emphasize the swaybacked position common in balance-beam work and mounting and dismounting apparatus. In coming up from a bent-over position, the knees should be bent to spread body weight over the leg muscles as well as those of the back. "The consequences of repeated microscopic injuries to the spine are not known, but many experts feel such injuries during adolescence may greatly increase a woman's risk of developing arthritis later in life."

While swimming is generally thought of as one activity that puts little or no strain on body joints, the breaststroke is an exception; it can involve sharp arching of the lower back at the completion of each stroke. Anyone who has a tendency to low-back pain should avoid this stroke.

Also key: doing exercises targeted specifically at strengthening the abdominal muscles, such as pelvic tilts or bent-knee sit-ups, as weak abdominals put added demands on the muscles of the lower back and often contribute to low-back pain.

COLD OR FLU?

How to interpret the sniffles and aches of the season? "A stuffy head, runny nose, sore throat, and sneezing all signal a cold; the influenza virus causes considerably more discomfort, including fever between 102-to-104° F, chills, severe head- and muscle achiness, and a dry, hacking cough," noted R. Gordon Douglas, Jr., M.D., chairman of the department of medicine, The New York Hospital-Cornell Medical Center. "While a cold may develop gradually, the flu comes on fast, without warning symptoms." If you suspect you have the flu, get your doctor's advice.

What happens when couples who are used to sleeping together spend the night apart? They tend to suffer in terms of quantity of sleep—to have a harder time falling asleep/to wake more often—although the quality of sleep, i.e., the time spent in the deepest sleep stages, actually goes up when each partner sleeps alone. . .

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MICROWAVE OVENS:

SHAVING TIME, SAVING NUTRIENTS

Microwave ovens—the appliances gradually revolutionizing American kitchens—save more than time, energy. By swiftly yet gently cooking and reheating foods, they also preserve valuable vitamins. With about 40 percent of American homes already using microwave ovens and 75 percent predicted by 1990, this translates into a real nutritional boost.

Up to 50 percent more vitamin C—one of the most heat-sensitive vitamins—was conserved when fruits and vegetables were cooked in microwave ovens, compared with those boiled or baked in a conventional oven, according to a Cornell University study.

"The microwave oven is a superior way to cook fruits and vegetables because less water—and up to 70 percent less cooking time—is needed. As a result, fewer nutrients are heat damaged or lost to cooking water," according to Gertrude Armbruster, Ph.D., an associate professor of nutritional sciences at Cornell, who conducted the study.

Fresh broccoli, for example, needed only six minutes in the microwave and retained 59 percent more vitamin C than when boiled for fifteen minutes; cauliflower retained 76 percent more C. While "conventional/convenient" cooking—dropped in cold water, heated till cooked—retains less vitamin C, steaming is probably equivalent to microwave cooking, Armbruster speculated.

"In thirty years of working with microwave cooking, I've become convinced it's the best way to cook almost everything—if you do it correctly," said Robert Decareau, Ph.D., a food technologist at the U.S. Army Natick Research and Development Center. "It's even better than pressure cooking, which is the second fastest way to cook." He points to studies that show that microwave-cooked meat, fish, and poultry almost always have more thiamine and riboflavin (vitamin B_2) than those cooked conventionally.

While carbohydrates, minerals, and fats are largely unaffected by cooking, the protein value of microwave-cooked meat is equivalent—and sometimes higher—than meat cooked other ways, said Dr. Decareau, which Dr. Armbruster attributes to the fact that microwave-cooked foods don't brown. "Browning results when amino acids, the building blocks of proteins, tie up with the sugars in food. This makes them unavailable for digestion, thus reducing the food's protein value," Dr. Armbruster explained.

Instead of heating from the outside in, as in conventional ovens, microwaves cook from the inside, penetrating into food and generating heat by exciting water molecules in the food. That's why in conventionally cooked potatoes, nutrients tend to migrate from the skin to the pith more *(Continued on page 397)*

Your Well-Being

BY BARBARA LANG STERN

Can you tell when someone is lying to you?

Look for subtle clues that mean "yes"

Do you sometimes have the sense that someone is lying to you?

"People tend to think they can spot a lie, but the evidence shows that most cannot," says Paul Ekman, Ph.D., a leading authority who has been doing federally supported research on emotions and lying for twenty years, and has been consultant to the Defense Department, the FBI, and the National Institutes of Health. "Most liars can fool most people most of the time," writes Dr. Ekman in his latest book, *Telling Lies: Clues To Deceit in the Marketplace, Politics, and Marriage* (W.W. Norton & Company).

One reason we're fooled is that we often cooperate, consciously or unconsciously, in our own deception. "In many deceits, the victim overlooks the liar's mistakes, giving ambiguous behavior the best reading, collusively helping to maintain the lie, to avoid the terrible consequences of uncovering the lie," writes Dr. Ekman. Thus, you may overlook inconsistencies and other signs that a friend, lover, child, boss, employee, or someone else is lying to you, in order to preserve an illusion, postpone humiliation or confrontation, or to prolong the hope that you've misjudged the situation and no deception has occurred. Readiness to face the truth is essential to exposing any lie; it isn't always enough.

Some lies are performed flawlessly, acknowledges Dr. Ekman. The brilliant liar manipulates you without your suspecting it, leading and misleading you on, compromising your connection to what is actual and true. While the *un*successful liar whose falsehood is exposed robs you of your sense of trust, the successful liar deprives you of information you might want and need in order to make informed, realistic decisions and remain in control of your life.

Fortunately, most lies aren't flawless. "While there's no unique sign of lying itsef, there are signs of thinking and feeling that betray a lie because they don't fit in with what's happening," says Dr. Ekman, who is professor of psychology, department of psychiatry, University of California School of Medicine at San Francisco. "For example, if I'm giving a lecture for the first time, I understandably may take time to think about what I want to say next. But if somebody is spending a lot of time carefully considering his words when all you've asked is, 'Where were you this afternoon?' that means he's making things up when he shouldn't have to. His hesitation is a clue that he's lying, because he shouldn't have to be thinking about where he spent this afternoon. Or he should *know* why his car was parked downtown. Or your boss should know the 'big plans' she has for your future."

Other "thinking" clues that indicate somebody is carefully considering his words as he talks are tendencies to look up, not directly ahead; to slightly furrow the eyebrow and slightly tense the lower lids; to use the hands or body *less* than usual for emphasizing speech.

"Signs of inappropriate feelings of fear or guilt also can betray a lie," reports Dr. Ekman. "A question such as 'Who was that on the phone?' normally provokes fear only if the person you're asking is afraid of being caught in a lie; guilt, only if the person feels guilty about lying to you. Of course, if you have a reputation for being distrustful and suspicious, you no longer can use fear as a sign of *lying*, since the other person may be perfectly truthful yet afraid of not being believed.

"Although a liar tries to conceal feelings of guilt or fear, they often leak out, either in the voice, where the pitch tends to go up higher than usual, or in the forehead muscles, which are difficult to control and signal fear by a slight, fleeting raising and tightening together of the brows."

One of the least dependable clues to lying is the old stereotype of a person who squirms and has shifty eyes, warns Dr. Ekman. "Firstly, everybody knows these signs; a lot of liars therefore have learned to look you in the eye and remain still. Secondly, people often do both these things when they're not lying but merely uncomfortable.

"One of the *best* ways to uncover a lie is simply to keep asking questions," says Dr. Ekman. "Unless you're dealing with a pro, most people don't prepare their 'lines' well enough and haven't a good enough memory. If you question them today, then again tomorrow, and listen carefully, their truthfulness or lack of it will emerge." ▽

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Your period doesn't have to get

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MICROWAVES

(Continued from page 396)

than in microwave-cooked potatoes, so if only the whites of potatoes are eaten, it would be more nutritious to eat conventionally cooked potatoes than microwaved potatoes. If potatoes are eaten skin and all, the nutritive value is comparable.

Microwave-defrosted foods win out: frozen strawberries take ten times longer to defrost at room temperature and lose one-fourth their vitamin C, compared to 18 percent when defrosted in a microwave oven.

Modern microwave ovens can also be used to refresh milk: When Dr. Armbruster and her colleagues microwaved eight-day-old milk for two minutes, they boosted its shelf life an additional ten days. "This type of mild heat treatment kills a large percentage of bacteria that eventually produce off-flavors," Dr. Armbruster said. Microwaves also can prolong the refrigerated life of cured ham, fresh poultry, and other meat products.

Although research has confirmed that there are no dangers to eating microwave-cooked food, some studies suggest that low-level microwave radiation to the body could adversely affect our health, according to the Center for Science in the Public Interest. The main concern is excessive microwave leakage. Although leakage was extremely low in new ovens tested by Consumers Union (the organization that publishes *Consumer Reports*), worn-out hinges or latches or dirt could prevent a proper seal. It's recommended that ovens be checked by professionals every few years for leakage, and to be extra cautious that you don't stand next to the oven when it's operating.

Another safety question concerns microwave cooking of pork; but researchers at Gerling Laboratories in Modesto, California, have found a solution: "You can cook pork safely in a microwave oven if you follow the manufacturer's or recipe instructions *and* take the additional step of cooking the meat *inside* a sealed plastic bag," reported Richard A. Greenberg, Ph.D., associate director of the American Council on Science and Health. "Then all parts of the meat—including the surface—attain temperatures high enough to kill the organism that causes trichinosis."

Another plus, less cleanup: not only can most microwave-cooked foods be served in their preparation plates, but attractive inexpensive disposable cookware now is available.

—SUSAN S. LANG

Best way to avoid a fall on an ice-covered walkway—85 percent of which result in hospital visits: walk with knees bent, body weight balanced on balls of feet, taking small, slow steps...

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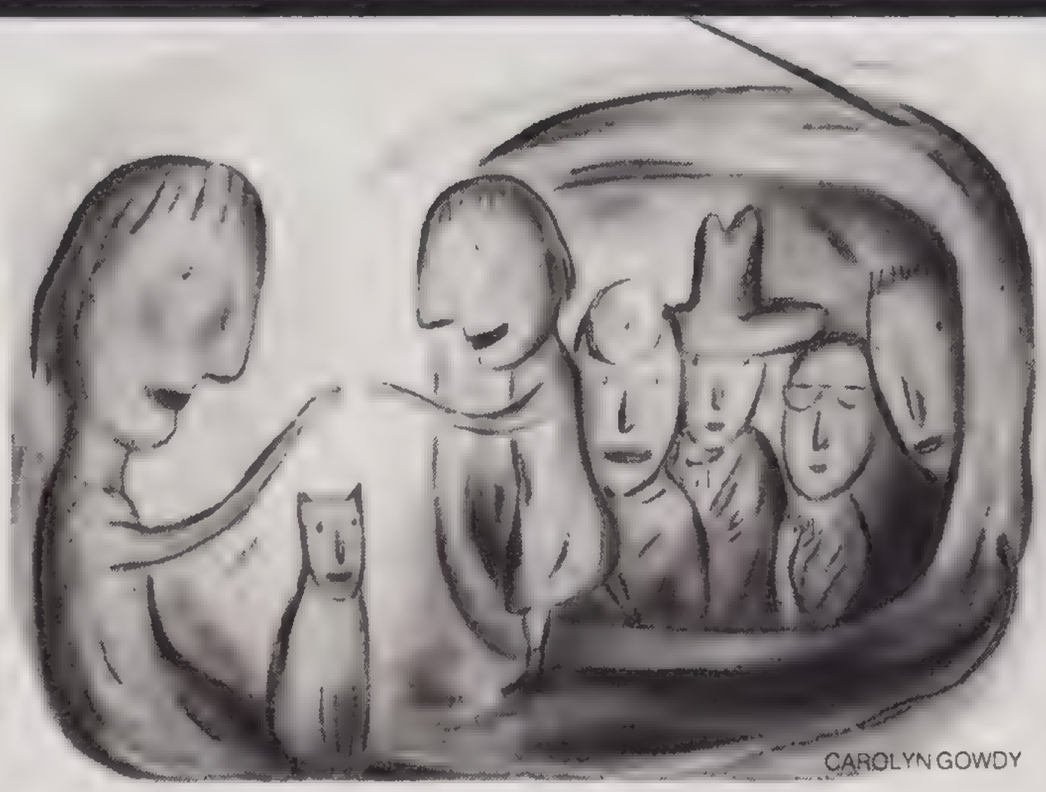
soap operas:

A HEALTHY HABIT, AFTER ALL?



Ever feel guilty about watching your favorite day-or-night soaps when "you really should be doing something worthwhile?" Consider this: psychologists say that watching soaps can benefit many people, provide a method of relaxation, a release from daily stresses, even a cure for loneliness. Some psychotherapists even "prescribe" watching soaps to patients whose particular situation is being confronted by a show's characters. "It gives the person another way of thinking about the problem; and, in most cases, the more alternatives one has for solutions, the easier the problem will be to solve," said Mary Cassata, Ph.D., associate professor of communications at the State University of New York at Buffalo.

"One of the reasons that soaps involve viewers so much is that the characters become a surrogate set of acquaintances," said Kenneth W. Haun, Ph.D., professor of psychology at Monmouth College in New Jersey, who teaches a course on soap operas. "A hundred years ago, you would have tuned into your neighbors for gossip; but in today's more fragmented and alienated society, we can't do that as easily."

Unlike people, your soap opera "friends" can travel with you wherever there's a television set; and if you miss being with them one day or week, you can always catch up with them the next. This isn't to say that soap opera characters should take the place of a person's real friends, but knowing they're there can be a comfort. Said Dr. Haun, "College students who are away from home for the first time report that one of the reasons they enjoy watching the soaps is that the characters are like friends from home. It makes them feel less lonely, less homesick."

Dr. Haun told of a New Jersey hospital in which nurses who check-in pregnant mothers ask the women if they have a favorite soap opera. If so, they try to match the woman with a roommate who watches the same show. "Usually the women stay in the hospital for days in a room with only one T.V.; and, normally, they don't talk very much. But if they watch the same soap opera, they have a whole circle of friends in common."

Dr. Haun's research shows that soap opera audiences are generally about 65 percent female, 35 percent male, though the number of men viewers is steadily climbing as is the number of viewers under thirty years old. "Also, there doesn't seem to be any relationship between socio-economic levels, occupations, or education among those who watch soaps," said Dr. Haun. "I know bank presidents who are hooked."

"People will watch soaps for years and remember the most minute details," said Dr. Cassata. "That's because the viewers are made part of the show; they're told secrets; they know what a character is thinking; they know what a certain look means. And today, the characters have become so complex, it's hard to tell the good guy from the bad guy; but that's often the way life is."

—LAURA FLYNN MCCARTHY

paris is talking about . . .

(Continued from page 348)

coffee then another glass of wine. If she threw up the first few glasses, she'd keep on drinking until she could hold one down. Andréa was himself drunk by lunch. He would hear her all night getting up to drink herself into briefer and briefer stupors. She never changed her clothes, she never went outside, she could scarcely walk across the room, she received no visitors, she was profoundly depressed.

But *M.D.* is not a depressing book, because it's about Duras's recovery. She voluntarily underwent a painful drying out and the attendant nightmare of the D.T.s at the American Hospital in Paris. Andréa visited her every day and sometimes even slept in her room. He bathed her, consoled her, read to her even when she dozed off. And he started to keep the notes that led to this book. He, too, stopped drinking. The text is a log of his and her day-to-day changes. It is also a love story. Perhaps one sign of the absoluteness of this love is that it is written in Duras's own style.

Duras survived to write *The Lover*, which was certainly the hit of the fall season, selling more than 500,000 copies in France; it will be published in the USA by Pantheon. She appeared for an hour and a half on prime-time French television and made many startling remarks (she even went so far as to say the revered Jean-Paul Sartre was not a real writer). Duras *is* one, and in *The Lover* she retells the same events that she fictionalized in her 1950 novel *Un Barrage contre le Pacifique*, except that now she's stripped away the exotic background, the circumstantiality, the epic sweep of the tale, and thrown into relief the stark, shocking romance between the fifteen-year-old poor French girl she once was and her rich Chinese lover, who picks her up every day after school in his limousine.

When Duras wrote the earlier book, her mother was still alive, which prompted a certain indirectness. Now she is free to be as explicit as necessary about the daily sexual encounters, the amoral sensuousness of this frail child and the worshipful deference of her Chinese admirer, to give details about the hysterical mother, the sadistic older brother, the victimized little brother. Always at the center of the frame is the ritual of the amorous afternoons in a rented room, the shades drawn against the light and the street noises of Vietnam.

At the end of the book a much-married, often-divorced, Duras receives a phone call:

> He had phoned her. It's me. She recognized his voice at once. He had said: I just wanted to hear your voice. She said: It's me, hello. He was intimidated, he was afraid as in the past. Suddenly his voice quavered. And with this quaver, right away, she'd found once more the sound of China. He knew that she'd started to write books, he'd heard it through her mother whom he'd seen again in Saigon. And then he said it to her. He'd told her that it was as it had always been, he still loved her, he could never stop loving her, he'd love her until he died.

It would be a mistake to suggest that *The Lover*, however, is a straightforward confession. Its structure is as artful as that of any previous Duras novel. Themes appear and vanish and reappear. The language is pared down and dwells obsessively on a very few details. The time sequence has been wrenched out of strict chronological order. There is almost no conventional scene-painting or presentation of characters. But given the starkness and originality of her style, which remains as cool as ever, what is remarkable is the warmth of the recollections.

Whereas critics discuss the anguish of a Duras, everyone who knew Henri Rousseau (1844-1910) attested to his serenity. And yet many contradictions still surround Rousseau. These contradictions became dramatically evident in the giant exhibition of his paintings this past fall in Paris—an exhibition that brings together for the first time most of his major works and that will be at the Museum of Modern Art in New York City from February 21 to June 4.

Although Rousseau was called Le Douanier, the "Custom's Official," he was really just a city toll collector. He was poor all his life and could never settle his account for paints and canvas. The only honor he ever won was a decoration for services to education that he received by mistake (the rosette was intended for another Rousseau), but he wore his *Palmes Académiques* with pride and even included the pin in his self-portrait. Despite his seventy-hour work week, he doggedly pursued his hobby as a Sunday painter.

Rousseau is often considered a sort of primitive, but he himself fiercely admired the technological age and was quick to include in his paintings steamships, the newly built Eiffel Tower, airplanes, and dirigibles. Toward the end of his life, he was half-mockingly, half-seriously defended by such pioneering Modernists as Picasso and the poet and art critic Apollinaire, but Rousseau himself preferred the most conservative academic painters and wept when he learned of the death of his hero, Adolphe William Bouguereau. Rousseau is the great painter of jungles, serpents, and fierce lions and tigers, but he derived his knowledge of such exotic locales and creatures entirely from visits to the Paris Jardin des Plantes and from illustrations in books.

The high point in Rousseau's life was a banquet in his honor organized in 1908 by Picasso. Gertrude Stein attended, as did Apollinaire and the painters Braque and Marie Laurencin. To some degree the event was a put-on, but the innocent Rousseau enjoyed himself royally, played his violin and assured Picasso: "We are the two greatest painters of the period, you with your Egyptian style, I with my modern style."

Despite his personal and esthetic eccentricity, Rousseau is a key figure in the history of twentieth-century painting, as Carolyn Lanchner and William Rubin argue persuasively in the catalogue to the exhibition. Rousseau's sudden changes of scale, his tendency toward the emblematic and the decorative, his great variety of visual perceptions held within the most strictly structured compositions—these were only a few of his contributions to modern painting. ▽

helen frankenthaler

(Continued from page 338)

billowing off the surface of a canvas.

Frankenthaler's biography is practically a *Who's Who* of American art since 1950. A year after she graduated from Bennington College in 1949, she met critic Clement Greenberg and through him Pollock, De Kooning, Lee Krasner, Adolph Gottlieb, and David Smith. When she was in her twenties, her circle of friends also included other emerging painters of the second generation of Abstract Expressionism such as Grace Hartigan, Joan Mitchell, and Alfred Leslie as well as fledgling color-field painters Kenneth Noland, Morris Louis, and Friedel Dzubas. Frankenthaler shared studio visits and meals with this illustrious galaxy of people. Yet a trio of artists who are not widely known today—Paul Feeley, Vaclav Vytlacil, and Wallace Harrison—particularly influenced her formative years. In college, they taught her the principles of Cubism which guide her still. Once she understood how Braque constructed a picture, how he could create the illusion of space with abstract shapes, she immediately grasped the essence of Abstract Expressionism as it evolved.

Frankenthaler became famous for pioneering the technique of staining color into canvas, but that hardly explains why her pictures are so good. It's the moods she expresses, not the process, that let her convey emotions, rich and resonant.

Periodically we discover large bodies of work by Frankenthaler that alter our perceptions about her career. She has never limited herself to working on immense canvases. Frankenthaler has been a leader in the revivals of large-scale prints (an eleven-foot-tall vertical triptych lithograph, "Lot's Wife," was made in 1971), woodcuts ("East and Beyond," 1973, has accrued great critical acclaim), monotypes, handmade papers, ceramic tiles, and clay sculptures. She has also made welded-steel sculptures and tapestries (one that's fifty-seven feet long hangs in the Hong Kong Club). At London's Covent Garden March 9, The Royal Ballet will give the premiere performance of Prokofieff's "Piano Concerto No. 3" with costumes and three sets Frankenthaler has just designed. And a show of seventy-six works on paper made between 1949 and 1984 is currently on view until April 21 at NYC's Solomon R. Guggenheim Museum before embarking on a tour of six museums throughout the United States and Canada. The exhibition includes gouaches, watercolors, acrylics on paper, and charcoal and crayon drawings.

Because Frankenthaler, now fifty-six, has become so identified with the way she paints on unstretched canvas stapled to her studio floor, this is a refreshing opportunity to view a survey in which color was applied with the flick of her wrist rather than the sweep of her arm. If her paintings have the grandeur of orchestral sound, the works on paper suggest the intimacy and delicacy of chamber music. In them, we glimpse her growth as both an artist and a person. The carefree tone of her early watercolors gives way to the more elegiac mode of her latest acrylics. Calligraphic notations animate the work from the 'fifties. Her marriage of color and shape comes to the forefront during the 'sixties; and, later on, a more raw and somber character emerges.

About the relationship between her well-known large paintings and the works in this exhibition, Frankenthaler said, "Scale is the whole secret, whether you're working on something the size of a postcard or something that covers the floor. My sense of detail and nuance are equal in both, and often it's a matter of mood and esthetic need that determines which I do when."

After Frankenthaler has seen a film or heard some music or read a poem that has moved her, she usually says the director, composer, poet "gets you where you live." Recently questioned about her use of this phrase, she noted how "there's some frequency in you which responds without question with an affirmative feeling. You can be listening to Mozart or something by a young composer being played for the first time, it can be a Rembrandt or a young artist's picture, and you get a tingle, a jolt. It surprises you and yet, you recognize it. I know that feeling, when you say to yourself as you wonder, how did he get it and what a way to show it!" Frankenthaler similarly shares with her audience her uncanny ability to express an emotion we have all felt but do not have the means to create with color and space. She offers us beauty rather than a program.

Phyllis Tuchman *is the author of a monograph on sculptor George Segal.*

"star wars" medicine

(Continued from page 365)

racts while argons weld detached retinas and coagulate bleeders, which in some eye conditions can cause eventual blindness, all fairly simply with only the smallest incision into the eye.

The third and newest tool is the so-called *neodymium yttrium aluminum garnet* or *YAG laser*, sometimes referred to as "the cold laser," which uses an even more revolutionary principle. It delivers a train of very short but intense pulses, creating a shock wave that simply disintegrates a very well defined target. It neither burns nor cuts. The explosion can be pinpointed even more carefully than the coagulating or burning beam of the older lasers. The YAG is used at this point only in university-affiliated research centers to treat some conditions in the eyes and in the lungs that formerly were not reachable by either scalpel or older lasers.

According to experts at the National Eye Institute, the YAG may benefit patients who have had cataract or other eye surgery that has left scar tissue behind which may be obscuring or limiting vision. The YAG, with its explosive waves, gets rid of the scars, and leaves no new ones. It can also remove the membrane that may form over the pupil or behind artificial lenses that have been implanted in standard cataract surgery.

The YAG is now also used in some centers to open the front capsule of a cataract the day before the rest of the surgical procedure is done. This greatly facilitates the eventual extraction of the cataract from its capsule. Using this procedure saves using additional instruments that may touch the cornea. Injuries to the cornea may cause cloudy vision and even blindness.

Since it neither cuts nor burns, many physicians now feel that the YAG may be employed *without anesthesia*, which would be an unprecedented step forward for any surgical technique.

Another very recent use of laser techniques is in radiation therapy. A special dye, a hematoporphyrin derivative (HpD) is injected and is selectively absorbed by tumor tissue but not by normal tissue. The argon laser is then focused on the area that has retained the dye to activate it, and this causes the cancerous tissue to break down, leaving normal tissue intact.

The process, called photoradiation, is not a method of coagulation, excision, or vaporization. It is based on the photodynamic action between the dye and the red light. Physicians consider this a simple way of removing tumors without exerting any pressure . . . a feature that seems to be especially important in brain surgery. Michael Apuzzo, M.D., professor of neurosurgery at the University of Southern California's Comprehensive Cancer Center, has found this approach very useful experimentally in eliminating star-shaped brain tumors that can run through normal tissue "like little fingers."

Photoradiation is also used for the relief of lung cancer symptoms, along with other types of therapy. The new procedure is especially useful for the removal of tumors obstructing airways which have to be opened to help the patient breathe, when more standard radiation or surgery might cause the retention of secretions that could cause pneumonia.

In some university centers, photoradiation is also being used experimentally on very early lung cancer, when tumors are still small and confined to the bronchial wall and mucosa.

The YAG is able to "explode" such small tumors, leaving no scar tissue behind.

LASERS AND GENETICS

In genetics research, the laser's microbeam can be focused to ten-billionths of a meter in diameter to slice through chromosomes, the keepers of hereditary information, allowing scientists to study the mechanics of cell reproduction. The beam can destroy specific molecules, and provide information about the function and interrelation of other cell components. At the University of California at Irvine, Michael W. Berns, Ph.D., director of the Laser Microbeam Program (LAMP), uses lasers to study the cellular mechanics of carcinogenesis. It is hoped that the laser may ultimately prove an effective tool to help us discover exactly what turns harmless cells into malignant ones and might, eventually, be used to treat now untreatable cancers by stopping or even reversing the malignant process.

There is, of course, also the possibility that an instrument that can alter genes and chromosomes may be able in our lifetime to find the cause and to cure many genetic diseases.

Albert Einstein would, most probably, be pleased that the activated atoms about which he theorized now can aid as well as destroy, and that the same principle that underlies the atom bomb might also hold the ultimate cure of some of the terrible diseases which have plagued mankind. ▽

beylerbey palace

(Continued from page 346)

embroidered in gold and silver. In the central hall, which separates the *harem,* or women's quarters, from the *selamlik,* or men's quarters, enormous blue columns encircle a fanciful fountain of immaculate marble. The floral design of the carpets is echoed on the ceiling. Taken individually, each element of the decor would seem to be in questionable taste. But taken as a whole, the elements form a homogeneous, gripping, startling, and enthusiastic ensemble in this palace of superlatives.

There is a room in the rear of Beylerbey in which the relative simplicity of style stands out from the rest. Its windows look out on a high blind wall. This was the last domicile of the terrible Sultan Abdul Hamid II. This man, brilliantly intelligent, equally crafty, cruel, distrustful, and timid, had for more than fifty years terrorized his empire, horrified Europe with his massacres, intrigued everyone with his personality, and, in the end, had fooled everyone. Overthrown in 1909 by a military coup, he accepted his fate philosophically, content with the statement, "It is Kismet." The deposed Sultan eventually was incarcerated at Beylerbey. Just across the water was the palace and park of Yildiz, Abdul Hamid's favorite residence during his reign. He had refused to emerge from that palace for decades, governing his empire from the depths of the wooded retreat. Despairing at the thought of daily gazing out over this remembrance of more glorious days, Abdul Hamid chose a room at the back of Beylerbey. This small, frail old man, with hunched back, dyed beard, and made-up cheeks and eyes took no interest in anything anymore—not in his women, not in life, not in the past, and not in the present. The old ruler died peacefully in his room without view at Beylerbey in 1918—convinced, not without reason, that he was the last Sultan worthy of that title.

The tour guide at Beylerbey never fails to point out a white-tiled European-style bathroom. Its import lies in the fact that it was installed by the "father of the Turkish people," Kemal Ataturk. This somber genius had alone created, from the ruins of the Ottoman Empire, a modern and powerful nation. Although he was raised to the status of idol during his lifetime, he seemed, in his later years, to carry a weight of great dissatisfaction. Ataturk became more and more solitary, restless, insomniac, liking nothing more than to escape his surroundings and to wander alone through the streets and alleys of the city late at night. He began to resemble, in his morals and habits, the sultans, whose system he had abolished. He stayed often in the old imperial residences (piously renamed "Palaces of the People"), and came on occasion to Beylerbey for a feast.

Lovers of Islamic and Ottoman art and architecture scorn the Turkish creations of the nineteenth century, such as Beylerbey, judging them Europeanized and degenerate. Tourists usually prefer to visit the more ancient mosques. Both are wrong. For Dolmabahçe, and better yet, Beylerbey, express a composite yet original style, where the elements of various European arts melt into one another in opulence and abundance. Time now has cast a veil of elegance on these formerly flashy excesses. Fabulous beyond measure, the extravagant style of Beylerbey speaks strongly to our dreams and fantasies. ▽

patsy preston

(Continued from page 367)

marriage—a successful career as a model. But there were no regrets about retiring and eventually moving to the country and about being a full-time mother.

During the week, life now revolves around a New York apartment, the bank, a myriad of outside interests. Almost every weekday night is taken up with business entertaining. It's a subject about which Patsy Preston cares deeply. "I feel Morgan should have a certain style, and if I can have input, it's important." She plans the menus, selects the flowers, arranges the seating.

But the business of entertaining is sandwiched between "passionate concerns." The first, Planned Parenthood of New York City, for which she serves as a Board member and as a member of the Development Committee and on the Executive Committee. Then there's tutoring—"which I've done for years as part of Project Live, sponsored by the Children's Aid Society in conjunction with the bank at P.S. 148 in the South Bronx." She also serves as a trustee of the Foxcroft School, her alma mater. Claiming still more of her "free" time: serving on the board of the Freedom Institute, helping families who live with alcohol and drug problems.

The only thing that prevents part-time interests from assuming full-time status: the fact that constant travel is a given in her husband's business life, and she hasn't missed a trip since their marriage. Travel now is "mostly to the Middle East, the Orient." And here's where that insatiable curiosity is given free reign. "If you're lucky enough to be exposed to the world, you should be courageous enough to explore it." To further the enjoyment, the exploration: "I started out years ago keeping diaries. Personal reflections. What it's like in a park in Tokyo on a Sunday."

"Official" visits—be they to Saudi Arabia, Japan, or England—demand a certain dressing. The same kind of dressing demanded in New York. "I have one wardrobe; what works has to work everywhere." And it works because Patsy Preston has planned it out . . . carefully. "Each year, I buy one or two Bill Blass or Oscar de la Renta evening looks. What she buys—perfect examples on pages 366-371—clothes that are indeed luxurious but also practical. Looks in pieces—pieces that can move around with other things—depending on the degree of dressing.

Daytime dressing also revolves around separates. In New York, skirt and sweater dressing or a skirt and jacket. For country days, the most casual dressing. For at-home evenings, she will mix one of the more "dressed" evening pieces with something simple.

What keeps everything going in a very nonstop life style: a high energy level. Beyond that, one falls back on the word "attitude." "I've always believed," she tells you, "you should never give up anything you enjoy doing. I don't think you should give up sports just because you're over fifty; that's just asking for the slowdown pill. Some people live to be ninety, but they 'died' at thirty; some people are ninety, but you don't think they hit thirty yet. As for me, I intend to ski till ninety." She probably will. ▽

tv guidance

(Continued from page 335)

with simple dramaturgy, as opposed to the type of exercise that required the script to be constructed backwards, from a predetermined moral I felt obliged to share with an audience that would have been just as happy without it.

(Norman Mailer: "I write what I write and find the truth in it afterwards.")

What's wrong with a TV sitcom trying to correct the evils of the world? Firstly, whatever the dilemma, in a half-hour program all will be well inside twenty-four minutes and twenty seconds. In that blink of an eye, decency will win the day: the bigot will be put in his place, the cheater will go back to his wife, the homophobe will buy everyone in the gay bar a drink. ("I think I understand it all a lot better now, son.")

How like real life, where no matter what the conflict, the anger, the heartbreak, we solve it all in under twenty-five minutes (including laughs).

The hour shows are even more removed from real life. It's gotten so they are almost removed from real TV. Their depiction of adult relationships has become such high camp, you can get a nosebleed watching them. How interesting that the real winners with the public are the bastards and the bitches, the J.R.'s and the Alexii.

Moral backlash? Have some people had enough preaching, enough prime-time piety, no matter how much the pills have been sugared?

Perhaps that's one of the appeals of cable. Not so much the hope of seeing or hearing something "immoral" (a breast, a four-letter word, something!), but simply a respite from programmers who insist on showing us how the world should be when it's right, as opposed to how we know it really is when the "on" knob is off.

Regarding TV's coverage of the starvation in Ethiopia, Sally Bedell Smith recently wrote in *The New York Times* that it had "demonstrated the power of television images to raise public consciousness" and had resulted in "an outpouring of money and assistance to an assortment of relief organizations." However, she went on, "Network producers said they think the African famine may already be reaching a point of diminishing returns *for television.*" (Italics mine, immorality theirs.) Said one: "Putting these pictures on the air night after night can have a negative impact. It's possible to overdo pictures of helpless children with bloated bellies."

Wait a minute! How about doing the African starvation story as a TV movie with Mr. T., Gary Coleman, and maybe the kids from the Cosby show? That would get the reality to people, wouldn't it?

Nobody move! I thought of it first. ▽

consenting adults

(Continued from page 333)

don't really pay attention. On Saturday afternoon, there are these Kung Fu movies, and I usually have the sound up for those. Sometimes I watch *The Saint* if I'm really bored. I like *The Burns and Allen Show* too—the way the shows are structured so that Burns is always making a commentary on what's happening in the narrative from outside it. I remember one episode where he goes upstairs and watches on his TV set what they're doing downstairs. I'd expect some post-structural French writer to have come up with something like that.

CHUCK YEAGER, *Brigadier General, U.S. Air Force, Retired; legendary test pilot. Sam Shepard played him in "The Right Stuff."*

Do you watch much TV?
Yeah. Occasionally. I watch action TV, more or less. Or sporting TV, like football and baseball. Hunting activities, fishing activities. I like *The Fall Guy, The Dukes of Hazzard,* and so on.

Have you seen "Call to Glory," the new test-pilot show?
Soap opera. Not accurate. I watched the first few episodes. It starts out hyping the Air Force and then the next thing you know it's getting into soap opera. I didn't particularly care for it. That wasn't the way it was.

VICTOR NAVASKY, *editor of "The Nation," a leftist journal of long standing.*

Do you watch much TV?
I watch too much television. I wrote a book about the Hollywood black lists, and so I got in the habit of watching all the late-night movies on television and scanning for the names of the writers and directors and performers who were called before the various Congressional committees back in the 'fifties. That's a habit I've never broken, even though the book is now history. I like commercials. I'm a junkie for political spots. I also like MTV's Frankie Goes to Hollywood "Two Tribes" video where Reagan and Chernenko wrestle. I think that's terrific.

And I watch news programs whenever I can. I think it's worth watching television news as a corrective to what I read in the papers. They're not just rewrites of each other. First of all, they cover different stories. Secondly, when you read the newspaper you're getting some writer's impressions of somebody or something. You don't get any kind of sense of the interaction, of the personalities, of even who won and who lost. Even when you get a full transcript you're missing the body language. There's an integrity on TV in that you get to see things directly—even though a lot of things can be done with cameras and directors and cuts. If you don't rely on it totally, television is invaluable for that kind of supplementary news coverage. What's missing from the major media is interpretation, opinion.

Do you think television does a better or worse job than print in avoiding bias?
Well, there's no such thing as objective reporting anyway, but I think both print and television are enthralled by the government. Even though they are self-consciously critical of the government and see themselves as adversaries of it, they allow the government to define what is and isn't news. Then maybe they disagree or agree with it. But the framework in which we see it is that some administration spokesman said something today. That makes it to the top of the news. And then if they're adventurous they go and get someone to criticize the spokesman.

But what that all means, how that relates to what's really important—what's happening in the world—is another question. And it certainly doesn't just have to do with whether the news people are Democrats or Republicans. It's the whole web of assumptions and value judgments that they bring to their reporting.

LINUS PAULING, *professor emeritus of chemistry, Stanford University; winner of the Nobel Prize in chemistry, the Nobel Peace Prize.*

Do you watch much TV?
A moderate amount, I'd say. I get tired of working. I do a great deal of reading—mainly of the scientific literature, and to some extent, science fiction and detective stories. But by now, I've pretty much exhausted the reading, except for the scientific literature. I get bored with almost everything. So I sometimes look at football games as a way of resting. And reruns of old shows. *Quincy* and *Hawaii Five-0,* those are the two that I have looked at. Also, some years ago, I looked at *M*A*S*H* a number of times.

SYDNEY H. SCHANBERG, *columnist for "The New York Times"; the film "The Killing Fields" was based on his experiences as a reporter in Cambodia.*

Do you watch much TV?
I'll come home late and turn the TV on, and more often than not, I'll turn to public television.

Any interest in doing TV journalism?
I've always been interested in reading about salaries . . . but no. Because I think I know by now that the skills required in presenting information on television are skills I don't have. They're not inconsiderable. You're facing an invisible audience and you have to project yourself and relate to them as if you can see them out there. It's a professional actor's skill, and that's not easy.

Do you think there are any dangers in having these acting skills?
One possible danger is that the people who read the news on television are picked not only for their intelligence but also the appearance of being mature, reassuring, in control of things. And sometimes, when you give only twenty-three minutes of news—with all the limitations that time frame imposes—through someone whose personality provides reassurance that everything's under control, you're not really challenging anybody. It has nothing to do with what the anchorman says or how it's written. It has to do with a tone and atmosphere that can be, I think, lulling.

Maybe it's not fair to apply this to television. Maybe I'm really talking about the needs of my own kind of journalism. And people who say television is all trash are wrong. It just isn't. We've all been moved by things—by evocative, visual stories that television, by its nature, covers better than print journalism. ▽

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sincerely, phil

(Continued from page 336)

Maureen Orth: *You have described yourself as the "world's oldest altar boy" and yet others tell me you're shameless. For example, you'll scratch your head and say, "Oh gee whiz, Raquel Welch, those mammary glands . . . how was it growing up with those?"*

Phil Donahue: It's pretty silly to avoid that issue with someone like Raquel Welch in a culture that sells everything with boobs. I don't plan surprise attacks. I try to make life as comfortable as possible for the guest. If I don't brief my guests, most of them will be ambushed by the audience. But I also have a responsibility to the audience—they've waited two years for their tickets. I may get myself to a place where I think, well, maybe we're not getting at any issues about which people really care. That may have triggered my question about her breasts. Pace is important. It doesn't have to be a circus, but you can't sit back and be professorial—it just won't work.

MO: *It seems your show is often ahead of the network news in what it explores. Do you ever feel you're given short shrift in the profession?*

PD: No, but I do think there is a prejudice about daytime television. That's evidenced by the fact we have no imitators. We discovered there is an audience that wanted the kind of show we do. But we cannot claim to be network news correspondents. They don't have the elbow room I have to be semi-witty while I work. Also I have an audience, and Phil is running around with this microphone. I think that's provoked questions about what I am—am I press or entertainer?

MO: *When you run down that aisle with the microphone, how do you maintain control?*

PD: A lot goes on you don't see. I try to make clear to the audience not to worry about asking something stupid, and during the breaks I'm all over the place making house calls, so to speak, to convey a sense of family within the studio itself. Part of my instruction to the guest is, "Don't turn off during commercial breaks. If you do the energy will drain out of the room." By the time the program is over I have worked over sixty minutes to make the occasion one in which the audience is most likely to stand up and participate.

MO: *How do you decide on a topic you think is going to grab people?*

PD: We have six very creative women in the office who make most of the decisions about what you see. You can't write a pamphlet: "This is what makes a good show." We don't hit it over the fence every day, but we almost never die because after four thousand shows we've made all the mistakes. When we die, we die big. Johnny Carson can cue the band. I don't have a band. The result is we bring a greater anxiety to the decision of whom we have on the program.

MO: *Have the issues changed over the years?*

PD: I think there's an increased awareness of the value of the political positions that feminists have been offering. This has been triggered by the staggering number of women who have gone out of the home to work. These women at first had some misgivings about feminists, wondered if they liked men, etc. A lot of that had to do with the way the white male media were covering feminism. They looked for opportunities to trivialize the movement. There was no reliable way to disseminate what feminists were saying: for example, that kids get too much mother and not enough father. When they said that, they certainly made me feel self-conscious.

MO: *What are your favorite kinds of issues?*

PD: Issues about what makes us tick are particular favorites of mine. Why do we behave as we do? Why do we have so much aberrant behavior? How much humiliation and pain is being inflicted on children by people who bring doctrinaire religious fundamentalist convictions to parenthood? People who are too busy to watch a child because they have to work? How much has the feminist ideal of shared parenthood really found its way into Central Park here on a weekend?

MO: *Has it?*

PD: Yes. When I was married in 1959, I was twenty-two years old and my wife expected to stay home with the children, and almost no one is doing that today. My daughter at age nineteen is certainly much less interested in marriage than her mother was at nineteen. She's going to expect to enter a corporation at a level commensurate with her abilities. She's not going to make the coffee. These are tremendous changes.

MO: *Your audience is the heartland. In New York City, there are a lot of loud-mouthed, media-savvy people. How are you going to adapt yourself to people who just want to use air time?*

PD: New Yorkers have a stereotyped notion of who the people are in the Midwest, and curiously they have a stereotyped notion of who they are themselves. Men and women in Cleveland are worrying about the same things as men and women in New York. But everybody figures that people who participate in the Donahue show here will talk like Jimmy Breslin and be pushy. If they do, I'll welcome it—it's a sign that the person cares.

MO: *But you yourself don't like to be interviewed, do you?*

PD: I'm a little nervous about it. I know what it's like to die as an interviewer, and I don't want to disappoint. And, well, I'm not in charge of it.

MO: *Is the reason you're coming to New York mainly personal—so that you and your wife, Marlo Thomas, won't have a commuting marriage?*

PD: Yes. It's personal. It gets us off airplanes, and I get to come home every night. We also get the creative juices flowing again—you get freshmanitis. You know: What if they don't like us? There's all this anxiety, and it's good for us. ▽

too rich and too thin

(Continued from page 337)

set awash with recognizable objects, including purported Ming vases and Duncan Phyfe dinettes. *Dynasty* demands esthetic interpretation because its very structure is like an art-history class. Only it isn't Giotto and Cimabue being compared but Linda Evans and Joan Collins. Over and over and in a different outfit every time. But what's the point? That bad girls tend to the rococo as regards evening wear?

I wondered about this until I saw two commercials in which first Joan and then Linda appeared, selling two different perfumes. I realized that the message wasn't their difference but their sameness. They functioned just as the Ming jugs worked on *Dynasty*: to create an "environment" for the product (the star, the scent, the sensibility). This was the esthetic mother lode.

Which brings me to Joan Rivers who strides in front of the camera in designer drag and announces the name on the label. Her Halston is like the Rolls Corniche in the driveway of the Carrington mansion: it invents the environment. Given the fact that Joan Rivers is not Joan Collins (whose dresses are generic) but a rather plain-looking person and rather vulgar comedienne, the dress *also* functions the way Joan Collins does in her perfume ad. That Trigère of hers proposes that an ordinary-looking person (Joan Rivers) can have star quality if only she has the thing that a star (Joan Rivers) has.

In television the thing's the thing: TV's all about the exaltation of the object. Stars succeed products succeed stars, growing indistinguishable in the flurry. That this spectacle is played out against a backdrop of nowhereville is meant both not to distract and to generalize the possibilities of participation. Squeezing the world into seventeen inches is hard work. But once it's done, there's no point reminding people that things are any different anywhere else. ▽

fonda on: fit after forty

(Continued from page 374)

of starting to exercise in mid-life have been exaggerated. The real danger comes from *not* exercising. Joints stiffen, your body functions less efficiently."

The *Prime Time* program is forty-five minutes of total-body exercise. For supplemental aerobics, Fonda recommends brisk walking. "A mile of fast walking burns almost as many calories as a mile of jogging," she says.

"Everyone assumes that I'm one of a super breed of people who likes to exercise," says Fonda. "It's not true. But experience has shown me that if I plunge ahead and exercise, I'll feel great afterward. That provides my motivation."

However responsible she may be for women's involvement with fitness, Fonda knows its flip side—the dangers of caring too much about being thin; "we harm ourselves physically and psychologically when we strive for thinness through chronic dieting. It's far more important to be healthy and proportioned. If your body is firm and toned, it shouldn't matter if your thighs and abdomen are round. Replacing fat with muscle through diet and exercise allows us to carry more weight—and feel good about it." ▽

the stamina equation

(Continued from page 373)

day. Many people who skip breakfast have a tendency to gain weight by overeating at other meals; they also may not be able to perform optimally during the day.''

While some animal studies suggest that eating less than average can actually stretch life span, certain dietary inadequacies can also sap stamina. A large percentage of premenopausal women in the United States are estimated to be iron deficient, suffering such symptoms as chronic fatigue, irritability, and decreased stamina. This problem can be relieved with a diet higher in iron, or one in which dietary iron is more available to the body. Iron supplementation should only be under a doctor's supervision. (While many people treat vitamins as ''pep'' pills, vitamin and mineral overuse can cause health problems that decrease stamina.)

At the other extreme, certain excesses sap stamina: ''Overeating at any one meal may make some people feel tired and weak afterwards. Excess alcohol can interfere with the absorption of certain key nutrients. As an appetite stimulant and as a hidden source of calories, alcohol may result in excessive weight gain, and reduce stamina,'' said Dr. Rivlin.

Is there a high-stamina food? ''We can't think of specific foods that way; but some diets are more stamina-enhancing in the long run than others,'' said Dr. Rivlin. ''A high-fiber, high-complex-carbohydrate diet is one: certain fruits, cereals, and whole-grain breads spread out the rise in blood-sugar levels after eating and serve to minimize large swings in blood sugar. A very high-protein diet, once believed to boost fitness, gives no edge to stamina and may even contribute to loss of kidney function with aging, and to loss of calcium from bone.

''Our efficiency as a machine gradually decreases as we age,'' said Dr. Rivlin. ''We can't taste, chew, or digest food as well; and we can't absorb nutrients or get rid of wastes as well as we could in our twenties. Establishing good dietary habits early may help to lessen many of the complications that threaten our health in later years.

''Stamina isn't just feeling well and vigorous, it's also prevention of disease,'' said Dr. Rivlin. ''Weakness, fatigue, loss of energy are symptoms of nearly every illness. Evidence is accumulating that many of the major causes of death and disability in the U. S. can likely be prevented or delayed to a large extent by nutrition.''

SLEEP AND STAMINA

Getting a good night's sleep maximizes daytime alertness, efficiency, cheerfulness, and energy. Sleep, even more than diet, has a definite, finely tuned cadence. ''Disruption of sleep rhythms—either from bad habits, emotional problems, traveling to different time zones, even shifting from weekday to weekend or vacation hours—can lead to an impairment of stamina,'' said Charles Pollak, M.D., assistant professor of neurology and psychiatry, the Westchester division of The New York Hospital, acting director of its Institute of Chronobiology.

The role of regularity in sleep explains why some people feel refreshed after a nap while others find naps exhausting. ''If you nap irregularly, you can contribute to sleep problems,'' said Dr. Pollak. ''If you want to nap, do it at a consistent time every day.''

Regularity may be one key to overcoming insomnia. Developing a bedtime routine—whether it's having a glass of milk, reading for a few minutes, or listening to quiet music—reestablishes a mental set for sleep, according to Dr. Pollak. But, for some sufferers, it takes more than routine to cure insomnia or daytime sleepiness. ''Many hard-driving people simply may not set aside enough time to sleep at night,'' said Dr. Pollak. ''Convincing these people to sleep longer hours may reduce their fatigue and increase their stamina. Other people complain of insomnia when, in fact, they're spending too much time in bed before their bodies are ready for sleep,'' said Dr. Pollak. (The worst treatments are sleeping pills or alcohol: insomnia is their predominant withdrawal symptom.)

With age, women seem to suffer more than men from insomnia, while men and women experience more fragile sleep. ''These changes may reduce stamina and energy during the day; but suffering the results of less sleep isn't an inevitable consequence of aging.'' Many people either learn to adapt to these slightly shorter sleep schedules or become regular nappers.

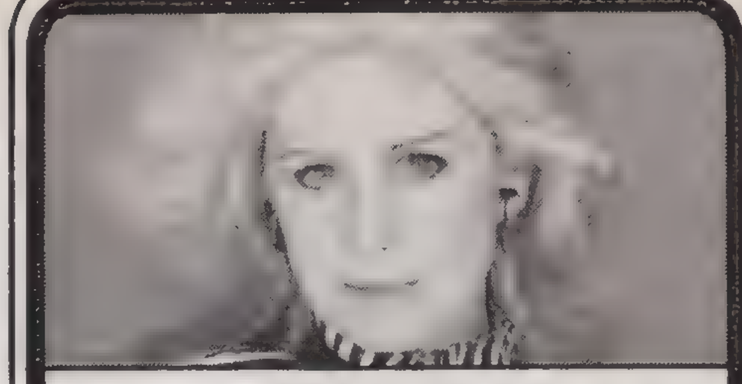
Does sleep influence longevity? A recent study linked very long (more than nine hours) and very short (less than four hours) sleep duration with high mortality rates. ''It was found that sleeping too much or too little isn't the cause of a shortened life span. Instead, chronic sleep problems are a symptom of underlying disease and should be taken seriously,'' said Dr. Pollak.

EXERCISE AND STAMINA

Anyone who exercises has experienced the surge of energy and alertness that it brings; you *feel* the extra stamina. Science backs up that hunch: ''Exercise enhances the body's delivery and usage of oxygen, improving endurance and energy,'' said Irene Von Estorff, M.D., assistant attending physiatrist, department of rehabilitation medicine, The New York Hospital-Cornell Medical Center. ''Both these biological changes brought on by exercise and the time-out therapy of an exercise break help people to reduce stress and increase stamina,'' said William L. Haskell, Ph.D., associate professor of medicine at Stanford University School of Medicine.

Flexibility exercises contribute to the youthful, comfortable, graceful movement of joints and muscles. ''Good muscle tone helps in the quest for stamina by maintaining one's ability to be active,'' said Dr. Haskell. Erect posture—which maximizes both physical efficiency and an energetic appearance, and minimizes back pain—hinges upon strength and flexibility. Most of the benefits of exercise—including stamina—come from aerobic activities.

''Exercising at a consistent time every day is less important than regularity in diet and sleep,'' said Dr. Haskell. ''Regularity in exercise is important only in the sense of exercising on a regular basis. Catching up on exercise on the weekends doesn't help stamina. And trying to make up for inactivity with bouts of overexertion can reduce energy,'' *(Continued on page 406)*



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the stamina equation

(Continued from page 405)

said Dr. Haskell.

"While the subject of exercise and longevity is still one of controversy, there is substantial evidence that physically active people tend to have fewer heart attacks than non-exercisers or that, when active people do have heart attacks, they tend to occur later in life and are less severe than those suffered by sedentary people," said Dr. Haskell. "We are certain that physical activity raises the level of high density lipoprotein cholesterol—or HDL—which is associated with a decreased risk of heart attacks.

"More important than longevity is exercise's known benefit on the quality of life: improving self-image, capability, reducing anxiety," said Dr. Haskell. It is physical underuse, most experts agree, that contributes to fatigue and loss of movement with age. "And, the combination of inactivity and disease produces many more restrictions than would the disease alone."

EMOTIONS AND STAMINA

The link between physical and emotional stamina proves the power of the body-mind connection. If you feel well physically, chances are you'll be able to have emotional stamina.

Stress—the most common block to emotional stamina—is usually physically disabling, too. Stress can make people feel weak, tense, restless, exhausted. "Releasing nervous energy through physical activity gives the body a chance to relax and, in turn, can enhance one's stamina," said Helen A. De Rosis, M.D., associate clinical professor of psychiatry at New York University School of Medicine and author (with Victoria Pellegrino) of *The Book of Hope* (Bantam).

This new regard for relaxation as an energizer may explain why striving to be superwoman almost inevitably increases stress, fatigue, and frustration. "To have stamina, you also have to accept the fact that your energy has certain boundaries," said Dr. De Rosis. "You have to sleep before you can wake up refreshed and alert."

Another cure for stress—and a form of relaxation—is love. Romantic love or the love of an activity, a place, a pet is a kind of tonic. "Thinking about a love object gives a pervasive sense of contentment that sets the body in another physical and mental gear," said Dr. De Rosis.

While relaxation is stamina-enhancing, inertia isn't. "Many people have the mistaken notion that by living at a low level of exertion and involvement, they can hoard their energy," said Dr. De Rosis. "The human body isn't geared to that listlessness; our energy has to be used to make room to manufacture it anew."

The mind side of the body-mind equation: a positive attitude. The woman who, at sixty, sees a full life of possibilities, challenges, adventures ahead of her has an edge on stamina. The positive attitude becomes a self-fulfilling prophesy.

As with diet, sleep, and exercise, regularity contributes to emotional stamina as well. Living on an emotional rollercoaster may be exciting, but it's also stamina-depleting. Said Dr. De Rosis, "While some people believe routines are awful, they are, in fact, stamina and health enhancing." ▽

hair care's flying colors

(Continued from page 379)

bring about "no-fault" haircoloring—the colorist enters in the requested color, hair porosity, texture to receive a full set of instructions.

There is in any case a new gentleness about haircoloring today, seen in new products like L'Oréal's New Performing Preference, a two-part system for home use with a brand-new conditioner that is used immediately after coloring takes place to restore hair's normal pH and to provide a shield against damage. James Viera, vice president and corporate technical director of L'Oréal, believes "the new 'fitness' emphasis is of tremendous advantage when it comes to home hair coloring. We have noted a woman is much less tired and able to hold her arms up for between six to ten minutes to carry out the haircoloring job without difficulty." Geri Cusenza of Sebastian says, "For many women haircolor has taken the place of perms because it can give a look of fullness, of body—something that perms, of course, can also do. Color builds the impression of 'more' hair. . ." The best stylists across the country would agree with her. . . Color blocking, developed by Louis Licari of La Couleur at NYC's La Coupe using Miss Clairol Cream Formula Haircoloring, means blocks of color are placed to give the illusion of wave and to accent the shape of the hair.

No matter what haircolorists may tell you, any form of lightening—streaking, frosting, highlighting, or lowlighting—must use some sort of developer, which involves peroxide. Imo at the Rose Reti Salon adds a bright contrasting tone to hair tips on top and front only—white on light blonde, tortoiseshell on deep brown. Called "feathering," it means highlighting and, yes, a developer has to be used.

What's ahead? Hopefully the introduction here of the first color system containing no ammonia or peroxide, from L'Oréal—Avantage, a cream-in *semipermanent* formula that cannot accomplish drastic change but will relieve hair of any danger of damage from haircoloring.

Where can you go to learn about your own hair? Write to: Philip Kingsley Products, Inc., PR Dept., 55 E. 52 St., NY NY 10022. The twenty-seven hundred Merle Norman beauty shops around the U.S. and Canada provide information at (800) 421-5570. Call Neutrogena for hair facts at (800) 421-6857. At Redken Consumer Relations—the first of its kind started in 1960—call (800) 423-5280 and, from Procter & Gamble, who manufacture outstanding shampoos like Head & Shoulders, Ivory, Pert, and Prell as well as Lilt Perm, call (800) 543-7270. ▽

nonstop attractiveness

(Continued from page 373)

Rossellini for a familiar example; she isn't a "painted teenager," she's a beautiful woman of thirty-one, and that's enormously appealing!

Let's listen for a moment to one woman who's aged beautifully and has written an excellent and comprehensive book—*Ageproofing* (New American Library)—on exercise, diet, sleep, appearance . . . everything, in short, to do with successful ageproofing. She's Jane Ogle: "I am sixty-two. I am in terrific shape and—knock on wood—plan to stay that way," she writes. "One of my keenest interests has long been looks, health, and fitness and the way they link together. This link can work for you whether you begin ageproofing at twenty, thirty, forty, fifty, sixty or more.

"If you want the best indication of your health and how far you have gotten on your life span, forget about birthdays, and see what a full-length mirror reveals about your looks. If you look old, you are old. If you look young, you are young—a conclusion reached by a major medical study. How 'old' you are at any point almost always depends on what you do before you get there.

"People go by appearances in judging your age, and smooth, clear, firm skin says 'young' to them right away, even though you may be sixty. The two things that count most are cleaning skin gently and protecting it adequately. Use water that is warm or cool but never really hot. Excessive heat damages the skin. Washing with soap and water is fine as long as it is done gently. Be sure the soap you use is mild.

"A moisturizer's job is to seal in whatever moisture's already there, so when you come out of a bath or shower, towel yourself almost but not quite dry. Smooth a moisturizer on all areas likely to be exposed during the day.

"Since almost all aging skin changes are the result of chronic sun damage, an effective sunscreen is an absolute must. Apply it before moisturizer because sunscreens, unlike moisturizers, are usually formulated to penetrate skin."

Another expert points out that moisturizer also helps to obviate the "flat" quality of older skin, so try one that isn't completely absorbed to give a bit of youthful shine and glow. The good news for women who suffer from excessive skin oiliness and its side effects: time is on your side. Oil gland output slows after age twenty-five, then diminishes dramatically before menopause, at about forty-five. Your skin-care regimen should now include moisturizer, and everyone's application should include the neck and chest.

Older skin loses color as well as moisture. The less-is-more formula: concealer as needed, foundation to even out skin tone, a simple blusher and lipstick, mascara. Older eyes cannot take a lot of makeup (color across a craggy lid is not attractive—and blue/green/turquoise simply never were!). If a color effect is wanted, use a colored mascara with a thin line of the same color put on the lid close to the lashes and smudged. To "fix" lip color, first use a "staying" primer around the mouth, than a pencil to define. As for cosmetics colors, stick to the more subtle, neutral shades, and avoid iridescence; like too much powder, it exaggerates lines and crepiness.

Details: well-cared-for eyebrows—a thickness of brow looks much more youthful than a

thin plucked line. Fill in with soft strokes of eyeshadow, not pencil, for a natural look. Hands, of course, are a real age giveaway, and the best defense is prevention: sunscreen, moisturizer—starting young! Nails look best kept rather short, uncolored or polished in a subtle beige. Always well groomed, it goes without saying.

But it is the look of hair, really, even more than makeup, that is important for image impact at any age; and that is especially true as we get older. After forty, hair should be simple and not trendy. Bangs are a good idea, as is a hairstyle close to the face. (Certainly, some women look wonderful with their hair pulled back, but only some.) Length? Hair that hits the shoulder is as long as most women can take—and a little shorter, probably. Some women are still convinced that very short hair is as inevitable as menopause after a certain age, but very short hair is very hard to wear.

What's aging? Hair that's too long, too stiff, too dull, too grey, too "much." Clean, simple, attractive, un-"coiffed": these are key. (Can you run your fingers through your hair? If you can't, chances are your hair style's too "old.")

Because shine is synonymous with "young" hair, use a conditioner often. We must keep in mind what really counts: if the trade-off for a styling product is less shine, you've lost the point, the attractiveness. As for coloring hair, that's as individual, if not as drastic, a decision as having plastic surgery. If you're greying attractively and you're not unhappy about it, fine; but hair coloring is so vastly improved, looks so natural, it's worth considering, worth doing. The look of some grey left in hair is also attractive: try reverse streaking, adding some dark streaks to "take down" the greyness.

A word about fashion? Simplicity. Loading on—makeup, accessories—is fun, charming . . . but aging. Simplicity is the name of the game.

And no fifty-year-old really wants to look twenty again, does she? Consider the character-erasing face-lift that contrasts tautly against hands betraying "true" age. Face-lifts are fine, that's not the point; but plastic surgery must look natural. What's even more important: that it's an option without pressure. That you go for it when and if *you* want it, prompted by your mirror not your calendar—never because you've reached an age when you think you "should."

Attitude, always, is the bottom line, whether for makeup or surgery, whether you're thirty or seventy. In Diana Vreeland's recent book, *D.V.* (Knopf), is a quote from Jeanne Moreau:

"I shall die very young," says Moreau.
How young? she is asked.
"I don't know, maybe seventy, maybe eighty, maybe ninety. But I shall be very young." ▽

the mental edge

(Continued from page 375)

that there are; fortunately, they are precisely the same tactics that make life energy-filled and joyous at twenty, forty, or sixty.

At the low end of the aging scale are the unfortunate 4 to 5 percent of the population over sixty-five who do develop *dementia,* also known as "Alzheimer's disease and related disorders." According to epidemiologist Jacob A. Brody, M.D., associate director of the National Institute on Aging (NIA), Bethesda, Maryland, 50 to 60 percent of dementia victims apparently suffer from Alzheimer's disease itself, for which there is as yet no known prevention or cure.

Some kinds of dementia can be prevented—or their likelihood very much diminished—by smart and simple life choices we can make right now. The same principles that ward off coronary artery disease of the heart, for instance, will also safeguard your brain against future strokes, including the multiple small strokes that comprise *multi-infarct dementia,* or *arteriosclerotic cerebrovascular disease* (what used to be called "hardening of the arteries"). Stop smoking; drink only in moderation (up to two cocktails, three beers, or half a bottle of wine a day); eat a diet low in saturated fats and salt (yes, fish *is* "brain food," as are whole grains, poultry, skim milk, fresh fruits and veggies); and do at least twenty minutes of aerobic exercise (activity that elevates your heart rate) faithfully three times a week. These four strategies help to keep blood pressure and cholesterol down and to prevent fatty deposits from forming in blood vessels, thus assuring an ample blood supply to the brain.

Exercise has further brain benefits: "Aerobic exercise increases oxygen supply to the brain, which tends to become slightly oxygen-deprived with increasing age, and it helps to get nutrients into the brain as well," says Kenneth R. Pelletier, M.D., author of *Longevity: Fulfilling Our Biological Potential* (Dell), and assistant professor in the department of internal medicine, University of California School of Medicine, San Francisco. Exercise is also important as an antidote to depression, which at its most intense can actually mimic the symptoms of dementia—forgetfulness, confusion, and disorientation. (Other treatable conditions—alcoholism, unintentional overdosage of prescribed drugs, vitamin B_{12} deficiency, and thyroid problems—can also mimic dementia. So if you, a parent, or friend develop symptoms, see a physician.)

While some severe depressions may need treatment with antidepressant drugs, aerobic exercise has proven effective in relieving many people's blues. It may do this by stimulating the release of *endorphins,* the body's natural opiate-like mood elevators—but let's face it, a sense of accomplishment and a knockout body are potent mood elevators, too.

So far, those individuals at the top end of the aging scale whose mental acuity stays intact after eighty remain a mystery. In the meantime, there are some commonsense observations we can make about people who are top performers in later life. In the words of SUNY's Dr. Brody, they are people who "keep mentally and physically active and involved in a social relationship with others"—a version of the "use it or lose it" principle. We don't know yet whether lifelong learning, social interaction, and physical exercise actually stimulate the growth of dendrites in the brain (though there appears to be evidence that rats living in challenging environments have heavier brains than their bored cousins!); but we *do* know that people who stay lively, curious, and loving all their lives are usually those who stay bright as well. ▽

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Page 164: Photo Above earrings at Altman's; Carson Pirie Scott, Chicago. **302:** Outfit at Filene's, Dept. 351; Kaufmann's, Dept. 859. Also at Woodward & Lothrop, Dept. 129. **304:** Top, $210. Comme des Garçons Boutique, SoHo NYC. Earrings, Gary Wright & Sheila Teague. Saks Fifth Avenue, NYC; Woodward & Lothrop. **305:** Turnout at Lord & Taylor, Dept. 163; Dayton's, Dept. 361. RayBan sunglasses by Bausch & Lomb. Lord & Taylor. Ralph Lauren Footwear. **306:** Dress fabric, Majestic. Saks Fifth Avenue, Dept. 44; I. Magnin, Dept. 30. Also at Neiman-Marcus, Dept. 485; Frost Bros., Dept. 520. Cuff, Tess Sholom for Tess Designs. Martha; Gidding-Jenny, Cincinnati OH and Indianapolis IN; Ultimo, Chicago. Manicure, Elisabeth Drabinski. **307:** Dress at Kaufmann's, Dept. 897; Montaldo's, Dept. 01; Sakowitz, Dept. 48. Also at Cyreld, Brookline MA; Lou Lattimore, Dallas; Eleanor Keeshan, Los Angeles. Cuff, Blythe & Blythe. Saks Fifth Avenue, NYC; Neiman-Marcus. Bag, Carlos Falchi. Panty stockings, Geoffrey Beene for Bonnie Doon. Shoes, Pancaldi. Manicure, Elisabeth Drabinski. **308:** Ralph Lauren at Bonwit Teller, Dept. 156; Swansons on the Plaza, Dept. 08. Hat, Ralph Lauren for Hat Attack. Bloomingdale's. Bracelets, October Art. Scarf, Ralph Lauren Scarfs. Geoffrey Beene at Jacobson's, Dept. 21. Also at Mary V's, Tyler TX. Geoffrey Beene shoes. **309:** Stephen Sprouse; at Neiman-Marcus, Dept. 35; Frost Bros., Dept. 530; I. Magnin, Dept. 267. Also at Charles Gallay, Beverly Hills. Bracelet, Martha Sturdy, Vancouver Canada. Henri Bendel. Panty stockings and shoes, Stephen Sprouse. Zoran at I. Magnin, Dept. 267. Also at Jackson Graves, Minneapolis MN; Zoran, Los Angeles. Sneakers, U.S. Keds. **310:** Silk crepe jacket and pants. Turnout at Bonwit Teller, Dept. 75, Jacket available, NYC; I. Magnin, Dept. 55. Also at Swansons on the Plaza, Dept. 08. Belt, CeCe Kieselstein-Cord for Calderon. Lord & Taylor. **311:** Also at Sara Fredericks at Bonwit Teller, Boston; Claire Dratch, Bethesda MD; Frost Bros. Bracelets, Al. Tech. Alite Jewelry. Wright on Broadway, NYC; Mania, Sacramento CA. Bag, Sonia Rykiel. Stockings, Voila by Crystal Creations Apparel, Costa Mesa CA. **312:** Also at Suite 101, Beverly Hills. To order at John Wanamaker. **313:** Acetate/viscose outfit. Available at Bloomingdale's, Dept. 228. Also at I. Magnin, Dept. 266. **314:** Zoran also at Zoran, Los Angeles. **315:** Zoran at I. Magnin, Dept. 267. Also at Ultimo, Chicago; Zoran, Los Angeles. Zoran sweater around waist. Cuff, Robert Lee Morris. **316:** Dress at Lord & Taylor, Dept. 218; Montaldo's, Dept. 01; I. Magnin, Dept. 30. Also at D.H. Holmes, New Orleans LA; Topp's, Omaha NE; Swansons on the Plaza, Dept. 06; Frederick & Nelson, Dept. 028. **318:** Shirt fabric by Gonnet. Outfit also at Panache, Millburn NJ. Bracelets, Roy A. Heymann. Artwear, NYC; Quadrum Gallery, Chestnut Hill MA; The Helen Drutt Gallery, Philadelphia. **320:** Jackie Rogers. Earrings, M&J Savitt. Bergdorf Goodman; M&J Savitt Salon at Stanley Korshak, Chicago. Neiman-Marcus; Giorgio, Beverly Hills. Large silver cuff, Patricia Locke Designer Collection. City, Chicago; Maxfield, Los Angeles. Other bracelets, M&J Savitt. See stores for earrings. Gloves, Sachiko for LaCrasia. Gidding-Jenny, Cincinnati OH and Indianapolis IN; Christian Dior Legwear. Shoes, Maud Frizon, NYC and Bal Harbour. Oscar de la Renta. Altman's, Dept. 70; Kaufmann's, Dept. 897. Also at Woodward & Lothrop, Dept. 51. Bracelets, wrist to cuff: Scooter; M&J Savitt; Scooter. For Savitt stores, see earring information above. Gloves, see information above. **321:** Calvin Klein. Altman's, Dept. 147; I. Magnin, Dept. 56. Earrings and bracelet on model's left arm, M&J Savitt. For stores, see information page 320. Bracelet on model's left arm, M&J Savitt. For stores, see information page 320. Bracelet on model's right arm, Scooter. Christian Dior Legwear. Shoes, Maud Frizon, NYC and Bal Harbour. Geoffrey Beene. Sakowitz, Dept. 48. Also at Nan Duskin; Carrick's, Denver and Vail CO. To order at I. Magnin, Dept. 30. Earrings and bracelets, M&J Savitt. For stores, see information page 320. Gloves, see information page 320. Shoes, Maud Frizon, NYC and Bal Harbour. **322:** Dress, $2100. March at Martha. Man's turtleneck, Paul Stuart, NYC. **323:** Outfit at Frost Bros., Dept. 530. One-of-a-kind necklace, Arthur Koby Collection. Amen Wardy, Newport Beach CA. Shoes, Charles Jourdan, Trump Tower, NYC and Beverly Hills. **324:** Polyester dress at Frost Bros., Dept. 520. Also at Carrick's, Denver Co. Man's turtleneck, Paul Stuart, NYC. **325:** Bill Blass silk crepe jacket and dress $3440. March at Saks Fifth Avenue, Dept. 44. **326:** Dress at Saks Fifth Avenue, Dept. 678; Neiman-Marcus, Dept. 485; Frost Bros, Dept. 520, Liberty House of Hawaii, Dept. 354. Also at Martha, Palm Beach and Bal Harbour. To order at I. Magnin. Earrings, top; Wendy Gell Jewelry. Bloomingdale's, Cul-de-Sac; Ultimo, Chicago. Bottom; Richard A. Serbin. Bergdorf Goodman. Yves Saint Laurent Footwear. **327:** Man's Tuxedo and cufflinks, Paul Stuart, NYC. **328:** Outfit at Lord & Taylor, Dept. 218; Frost Bros., Dept. 520. Earrings and bracelets, Steven Rosen. Fragments, NYC; Ultimo, Chicago; I. Magnin. Yves Saint Laurent Footwear. Bloomingdale's; **329:** Sweater at Swansons on the Plaza, Dept. 06. All accessories, Chanel. **330:** Perry Ellis at Alexander Beegle, Virginia Beach VA. Earrings, top by Richard A. Serbin, Bottom by Stephen Dweck. Perry Ellis Shoes. Manicure by Elisa Ferri for Beauty Bookings. **331:** Turnout also at Valentino Boutique, Beverly Hills. Shirt at Neiman-Marcus, Dept. 27. Pants at Hirshleifer's, Forest Hills and Manhasset NY; Hattie, Birmingham MI. All accessories, Valentino. Belt at Valentino Boutique, NYC; Valentino Boutique, Beverly Hills. **350:** Turnout at Neiman-Marcus, Dept. 35. Hat, Patricia Underwood. Bergdorf Goodman; Gidding-Jenny, Cincinnati OH and Indianapolis IN. Bracelets, Carol Motty. Artwear, NYC. Scarf, John Comfort for John Mendez. **351:** Sunglasses, Alain Mikli for Claude Montana. Gloves, LaCrasia. Bonwit Teller, NYC. Shoes, Moya Bowler for Paradox. Sakowitz. **352:** Turnout available at Lord & Taylor, Dept. 147; Kaufmann's, Dept. 815; Marshall Field's, Dept. 175. Also at Montaldo's. Hat by Jay Lord Hatters. Charivari, NYC; Giorgio, Beverly Hills. Earrings, Stephen Dweck. Bergdorf Goodman. Bracelets, Joanna Ruisi Besares. Civilisation, NYC. Gloves, LaCrasia. Bloomingdale's. Panty stockings, Hanes Too!. Altman's. Shoes, Joan & David. **353:** Silk broadcloth shirt. Turnout at Bloomingdale's, Dept. 309; Frost Bros., Dept. 500. Hat by Jay Lord Hatters. Charivari, NYC; Giorgio, Beverly Hills. Earrings, Stephen Dweck. Henri Bendel. Shoes, Salvatore Ferragamo. **354:** *Left*: Wool double knit suit at Lord & Taylor, Dept. 157; Kaufmann's, Dept. 140; Jacobson's, Dept. 41. Earrings, Stephen Dweck. Bracelets, Alexis Kirk. Bergdorf Goodman. LaCrasia gloves. Evan-Picone Hosiery. Bloomingdale's. Shoes, Manolo Blahnik, NYC. *Inset*: Calvin Klein Scarves. Bloomingdale's. Bracelets, Roy Heymann. Artwear, NYC. LaCrasia gloves. Shoes, Erreuno for L'Emporio. **355:** Fabric by Loro Piani. Turnout at Kaufmann's, Dept. 897; Jacobson's, Dept. 21; Marshall Field's, Dept. 028. Also at Rich's; Martha, Palm Beach and Bal Harbour. Hat, Jay Lord Hatters. Charivari, NYC; Giorgio, Beverly Hills. Earrings, Stephen Dweck. Gloves, Christian Dior by Aris. Evan-Picone Hosiery. Bloomingdale's. Shoes, Albert Nipon. Footwear. Bonwit Teller, NYC and Jenkin Town PA. **356:** Scarf, Steve Newberger. Bracelets, top five: Coro Jewelry; bottom, Robin Kahn. Evan-Picone Hosiery. Bloomingdale's. Shoes, Moya Bowler for Paradox. Lord & Taylor; Joseph, Chicago. SCP Barstool from the Classic Gallery, NYC. **357:** Harvé Bernard skirt and shirt $112. Available at Gidding-Jenny; Cincinnati OH and Indianapolis IN. Zoob's, Omaha NE; Nordstrom. Shoes, Stuart Weitzman for Mr. Seymour-/Martinque. SCP Barstool from the Classic Gallery, NYC. Christian Dior Sportswear at Marshall Field's, Dept. 175; Nordstrom, Dept. 11. Also at Bullock's. Hat, Patricia Underwood. Bergdorf Goodman; Gidding-Jenny, Cincinnati OH and Indianapolis IN. "Ocean" watch by Porsche Designs. Shoes, Manolo Blahnik, NYC. SCP Barstool from the Classic Gallery, NYC. **358:** Wool/cotton jacket and pants. Calvin Klein Scarves. Altman's; Bracelets, wrist to cuff: Asymmetry. Demian's, Dayton OH. Margarita Popova. Henri Bendel. Carol Motty. Artwear, NYC. Asymmetry. Demian's, Dayton OH. Gloves, LaCrasia. Bloomingdale's. Shoes, Guido Pasquali. **359:** Nylon coat. Belt comes with outfit. Available at Altman's, Dept. 113; Bullock's, Dept. 345; I. Magnin, Dept. 274. Coat also at Rich's; Filene's, Chestnut Hill MA, Dept. 386. Hat by David. Bonwit Teller. Shoes, Huckleberry Footwear. Rose & Rose NYC; Goldi, Milwaukee WI. **360:** Alexander Julian at Saks Fifth Avenue, Dept. 368. Scarf (in pocket), Steve Newberger. Shoes, Alexander Julian. Nat Kaplan polyester crepe de Chine dress and cotton vest also at Cele Peterson's, Tucson AZ. Earrings, Stephen Dweck. Fogal Legwear of Switzerland, NYC. Shoes, Albert Nipon Footwear. Bonwit Teller, NYC and Jenkintown PA. **361:** Jacket fabric, Lanapon; blouse fabric, Taroni; skirt fabric, Gandini. Outfit to order at Elizabeth Arden Salons; Neiman-Marcus, Dept. 50. David Hats. Bonwit Teller; Neiman-Marcus. Shoes, Anne Klein for Schwartz & Benjamin. **362:** Earrings, Isaac Manevitz for Ben-Amun. Henri Bendel; Rumors, New Orleans. Shoes, Salvatore Ferragamo. **363:** Shirt fabric available at Gallery of Fabrics, Atlanta GA; Promenade Fine Fabrics, New Orleans LA. Earrings, Isaac Manevitz for Ben-Amun. Ultimo, Chicago. Fogal Legwear of Switzerland, NYC. Shoes, Maud Frizon, NYC and Bal Harbour. **368:** Cotton broadcloth shirt, $118. March at Bloomingdale's, Polo/Ralph Lauren, Bal Harbour. **369:** Cashmere sweater, $700. Wool gabardine pants, $350. Turnout at Zoran, NYC and Washington DC. **380:** Turnout at Lord & Taylor, Dept. 130; John Wanamaker, Dept. 4371. Also at Jordan Marsh, Miami. Hat, Patricia Underwood. Bergdorf Goodman. Belt, Carlos Falchi. Shoes, Fratelli Rossetti, NYC. **381:** Turnout at Bloomingdale's, Dept. 343; I. Magnin, Dept. 211. Hat, Ralph Lauren for Hat Attack. Bloomingdale's. **382:** Outfit at Bloomingdale's, Dept. 310; Kaufmann's, Dept. 815. Earrings, Stephen Dweck. Henri Bendel; Rachel Broumand, Indianapolis IN; e'lane's, Dallas TX. Hanes Hosiery. **383:** Basile at Hirshleifer's, Forest Hills and Manhasset NY; Ruth Shaw, Baltimore MD; Grey jacket and blouse at Marshall Field's; Wilkes Bashford, San Francisco. Albert Nipon at Saks Fifth Avenue, Dept. 325. Shoes, Joan & David Couture. Ann Taylor. **384:** Turnout available at Lord & Taylor, Dept. 130. Also at Carson Pirie Scott, Chicago. Earrings, Marvella. Sunglasses, Sanford Hutton for Colors In Optics. Bloomingdale's. Calvin Klein Scarves. Swansons on the Plaza. **385:** Calvin Klein turnout available at Saks Fifth Avenue, Dept. 315. Also at Ruth Kishline's Country Clothes, Evansville IN; ZCMI, Salt Lake City, UT. Earrings, Dennis Higgins. Artwear, NYC. Belt, Calvin Klein. Altman's; Balliet's. Shoes, Manolo Blahnik, NYC. Sonia Rykiel acetate/viscose blouse. Blouse also at Ruth Shaw, Baltimore MD. Earrings, Patti Horn. Henri Bendel. Anne Klein for Camp Hosiery. Shoes, Manolo Blahnik, NYC. **386:** Rodier. Earrings, Robert Lee Morris. Bag, Carlos Falchi. Bergdorf Goodman, Neiman-Marcus. Shoes, Manolo Blahnik, NYC; Neiman-Marcus, Beverly Hills. Schrader Sport at Macy's, Dept. 176. Earrings, Charlop Design. Susan of Burlingame, Burlingame CA. Panty stockings, Hot Sox. Henri Bendel; Macy's, San Francisco. Shoes, Maud Frizon, NYC and Bal Harbour. Breckenridge silk poplin shirt and pants. Lord & Taylor, Dept. 203. Ralph Lauren Scarfs. Bergdorf Goodman. Shoes, Joan & David Couture. **387:** Dress also at North Beach Leather Boutiques, Chicago, Houston. Earrings, Isaac Manevitz for Ben-Amun. Henri Bendel; Ultimo, Chicago. Bracelets, wrist to cuff: Butler & Wilson; Mignon Faget, New Orleans; Butler & Wilson; Robert Lee Morris, Artwear, NYC. Panty stockings, Voila by Crystal Creations. Bloomingdale's; Burdines, Dadeland and Mayfair FL. Shoes, Giorgio Armani. **388:** Ralph Lauren late April at Bergdorf Goodman; Dayton's Dept. 361; John Freeman, Tyler TX; Alan's, Albuquerque and Santa Fe NM; Polo/Ralph Lauren, Palo Alto CA. Belt, Polo/Ralph Lauren leathergoods. Ralph Lauren Footwear. Gianfranco Ferre turnout at Gianfranco Ferre Boutique at Torie Steele, Beverly Hills. Jacket at Bergdorf Goodman; Ultimo, Chicago; I. Magnin, Dept. 267. Skirt at Femina, Scottsdale AZ and La Jolla CA. Sonia Rykiel late February at Bloomingdale's, Dept. 308; Colitti, Millburn NJ; Garfinckel's, Dept. 283; Burdines; Marshall Field's, Dept. 175; Frost Bros., Dept. 690; Bullocks Wilshire, Woodland Hills and Los Angeles CA. Earrings, Coro Jewelry. Gloria Sachs late May at Bergdorf Goodman (scarf to order); Kaufmann's, Dept. 819; Higbee's; Balliet's; Neiman-Marcus; Nordstrom, Costa Mesa CA and Seattle WA. Bracelets, Nikova. Fortunoff, NYC; Westbury N.Y.; Paramus NJ. Stockings, Electric Sok! Shoes, Perry Ellis for Michael G. Abrams. Bloomingdale's. **389:** Perry Ellis at Saks Fifth Avenue, Dept. 335; McClures, Nashville TN; Marshall Field's, Dept. 175; Mary V's, Tyler TX; I. Magnin, Dept. 55. Leglooks by Burlington. Shoes, Manolo Blahnik, NYC. **390:** Turnout at Saks Fifth Avenue, Dept. 306; I. Magnin, Dept. 26. Sunglasses, BOIC for 10/10 Optics, NYC. Bag, La Gioconda. Bergdorf Goodman; Ultimo, Chicago. Two middle bracelets, Roy A. Heymann. Artwear, NYC. Two outer bracelets, Victor Carranza, NYC. Belt, Polo/Ralph Lauren leathergoods. **391:** Glasses Alain Mikli. Bag, Carlos Falchi. Neiman-Marcus. Anne Klein for Camp Hosiery. Shoes, Divertente. ALL PRICES APPROXIMATE

vogue patterns

Back views, yardages, details of pages 362-363

Jumpsuit: Vogue Pattern #9229, view B. Sizes 6-16. Size 10: 5 yards 58"-60" fabric. $6.00. Canada, $7.30. **Shirt:** Vogue Pattern #1509, view B. Sizes 8-16. Size 10: 4 yards of 36" fabric. $8.00. Canada, $9.70. **Skirt:** Butterick Pattern #3117. Sizes 8-18. Size 10: 21 sq. ft. skins. $4.00. Canada, $5.75.
Sewing tips: Add shoulderpads to jumpsuit. For the shirt, pick a pattern that is two sizes larger than what you normally take to give it volume.

9229

1509

3117

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